

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

DOCTOR WHO



THE **FIRST**
DOCTOR

THE COMPLETE HISTORY



STORIES 18-21

**GALAXY 4,
MISSION TO THE UNKNOWN, THE MYTH MAKERS
AND THE DALEKS' MASTER PLAN**





BBC

DOCTOR WHO

THE COMPLETE HISTORY



GALAXY 4

MISSION TO THE UNKNOWN

THE MYTH MAKERS

THE DALEKS' MASTER PLAN



BBC
DOCTOR
WHO
THE COMPLETE HISTORY

EDITOR MARK WRIGHT
EDITORIAL ASSISTANT EMILY COOK
DOCTOR WHO MAGAZINE EDITOR TOM SPILSBURY
ART EDITOR PAUL VYSE
ORIGINAL DESIGN RICHARD ATKINSON
COVER AND STORY MONTAGES LEE JOHNSON
PRODUCTION ASSISTANT PETER WARE
ORIGINAL PRODUCTION NOTES ANDREW PIXLEY
ADDITIONAL MATERIAL JONATHAN MORRIS, RICHARD ATKINSON,
ALISTAIR MCGOWN, TOBY HADOKÉ
WITH THANKS TO RICHARD BIGNELL, DAVID BRUNT, CHRIS
CHIBNALL, NEIL CORRY, SUE COWLEY, PAUL CONDON, KEVIN DAVIES,
DAVID GIBBES-AUGUR, DEREK HANDLEY, DAVID J HOWE, NIC HUBBARD,
JANE MATHER, BRIAN MINCHIN, STEVEN MOFFAT, KIRSTY MULLEN,
JOHN PEEL, JACQUELINE RAYNER, JULIE ROGERS, EDWARD RUSSELL,
JIM SANGSTER, MATT STREVEENS, STEPHEN JAMES WALKER, JO WARE,
MARTIN WIGGINS, BBC WALES, BBC WORLDWIDE AND BBC.CO.UK

MANAGING DIRECTOR MIKE RIDDELL
MANAGING EDITOR ALAN O'KEEFE

BBC Worldwide, UK Publishing :
DIRECTOR OF EDITORIAL GOVERNANCE NICHOLAS BRETT
DIRECTOR OF CONSUMER PRODUCTS AND PUBLISHING
ANDREW MOULTRIE
HEAD OF UK PUBLISHING CHRIS KERWIN
PUBLISHER MANDY THWAITES
PUBLISHING CO-ORDINATOR EVA ABRAMIK
UK.Publishing@bbc.com
www.bbcworldwide.com/uk--anz/ukpublishing.aspx

**Partwork Authority,
Marketing and Distribution :**
Hachette Partworks Ltd
Jordan House
47 Brunswick Place
London N1 6EB
www.hachettepartworks.com

MANAGING EDITOR (HACHETTE) SARAH GALE
PUBLISHER (HACHETTE) HELEN NALLY

Distributed in the UK and Republic of Ireland by Hachette Partworks Ltd
& Marketforce.

Printed in Spain ISSN 2057-6048 ALL RIGHTS RESERVED



© 2017 Panini UK Ltd

The editor's policy is to use papers that are natural, renewable and
recyclable products and made from wood grown in sustainable forests.
The logging and manufacturing processes are expected to conform to the
environmental regulations of the country of origin.

BBC, DOCTOR WHO (word marks, logos and devices), TARDIS, DALEKS,
CYBERMAN and K-9 (word marks and devices) are trade marks of the
British Broadcasting Corporation and are used under license. BBC logo ©
BBC 1996. Doctor Who logo © BBC 2009. Dalek image © BBC/Terry Nation
1963. Cyberman image © BBC/Kit Pedler/Gerry Davis 1966. K-9 image ©
BBC/Bob Baker/Dave Martin 1977. All images © BBC. No similarity between
any of the fictional names, characters, persons and/or institutions herein
with those of any living or dead person or institutions is intended and
any such similarity is purely coincidental. Nothing printed within this
publication may be reproduced in any means in whole or part without
the written permission of the publisher. This publication may not be sold,
except by authorised dealers, and is sold subject to the condition that
it shall not be sold or distributed with any part of its cover or markings
removed, nor in a mutilated condition.

Contents

1965/6 SERIES

6

OVERVIEW

GALAXY 4

14

INTRODUCTION

16

STORY

20

PRE-PRODUCTION

25

PRODUCTION

-

POST-PRODUCTION

34

PUBLICITY

36

BROADCAST

40

MERCHANDISE

41

CAST AND CREDITS

42

PROFILE

MISSION TO THE UNKNOWN

46

INTRODUCTION

48

STORY

49

PRE-PRODUCTION

52

PRODUCTION

-

POST-PRODUCTION

54

PUBLICITY

56

BROADCAST

58

MERCHANDISE

59

CAST AND CREDITS

60

PROFILE

THE MYTH MAKERS

66

INTRODUCTION

68

STORY

72

PRE-PRODUCTION

79

PRODUCTION

84

POST-PRODUCTION

85

PUBLICITY

85

BROADCAST

88

MERCHANDISE

89

CAST AND CREDITS

90

PROFILE

THE DALEKS' MASTER PLAN

94

INTRODUCTION

96

STORY

108

PRE-PRODUCTION

124

PRODUCTION

139

POST-PRODUCTION

140

PUBLICITY

142

BROADCAST

148

MERCHANDISE

150

CAST AND CREDITS

152

PROFILE

156

INDEX



Welcome

When *Doctor Who* returned for its third series in the autumn of 1965, it had reached something of a nexus point in its ongoing history. The 1965/6 series saw William Hartnell as the only remaining member of the original team that had brought *Doctor Who* to air in 1963.

The departure of producer Verity Lambert, for whom Hartnell had great regard, left the series' star feeling isolated and unappreciated by her successors. Incoming producer John Wiles and story editor Donald Tosh were keen to change the direction of the series, and were not willing to indulge Hartnell's temperament and insecurities. It's the first step on the path towards the seismic changes *Doctor Who* would undergo 12 months later.

Despite turbulence behind the scenes, the four stories featured in this volume of *Doctor Who – The Complete History* display the same breadth of ambition and brilliance that had categorised what had come before them. There's a willingness to

break the mould and play with the format – *Mission to the Unknown* [1965 – see page 44] doesn't even feature the regular cast, relying on the power of the Daleks to pull an audience in. *The Myth Makers* [1965 – see page 64] is a witty trip into history, while *Galaxy 4* [1965 – see page 12] takes an intelligent approach to perception and appearance within a science-fiction setting.

Then there's *The Daleks' Master Plan* [1965/6 – see page 92]. It's *The Chase* [1965 – see Volume 5] times two, a 12-part epic that pushes the boundaries of *Doctor Who* further than ever before. The scope is breathtaking, the drama exciting, and the Daleks have never been more cunning and ruthless than they are here. It's a story that takes place on a universal canvas, the stakes for the Doctor are enormous, with death and loss never far away from our hero. It's potent stuff.

As a production, *Master Plan* pushed the behind-the-scenes personnel to the limit, not least of all its director, Douglas Camfield, who helmed all 12 episodes. Camfield was arguably *Doctor Who*'s greatest director, his association with the show stretching over a decade from its earliest days.

It would be two years after *The Daleks' Master Plan* before he returned to direct *Doctor Who* again, but the Dalek epic displays Camfield's skill for military precision and ambitious visuals. Without directors like Douglas Camfield toiling to make *Doctor Who* the very best it could be on limited resources, it may not have endured beyond those pioneering days.

Mark Wright – Editor

Below:

Galaxy 4... an intelligent approach to perception and appearance.





'THE DALEKS HAVE
NEVER BEEN MORE CUNNING
AND RUTHLESS THAN
THEY ARE HERE.'

1965/6 series

Doctor Who experienced some of its most creative and turbulent times during the production of the 1965/6 series. It starts and ends with a totally different production team and even finds space for another one in between. The main creative minds at work over the year were those of producer John Wiles and script editor Donald Tosh – neither men had the happiest time on the show but they took it in intriguing and unexpected directions.

One starkly noticeable aspect is the rather severe handling of the regulars. Vicki is dumped with very little ceremony (something mirrored in the offstage treatment of actress Maureen O'Brien) when she applies to join that special subset of *Doctor Who* regulars who leave because they have Fallen In Love With Somebody They've Only Just Met. Her replacement, Katarina, can barely be considered a companion – she doesn't join until the last episode of *The Myth Makers* [1965 – see page 64] and is dead before the halfway point of the following *The Daleks' Master Plan* [1965/6 – see page 92]. Indeed, Adrienne Hill's death scene was the first one she filmed and she does not receive 'companion billing' in the *Radio Times* (even Pauline Collins gets that in *The Faceless Ones* [1967 – see Volume 10]); combine this with her month-long tenure on the show and a viewer from the time might wonder why future historians accord her any more of a special status than Bret Vyon. Sara Kingdom notches up a few more episodes than the Trojan handmaiden but she too is gone by the

end of *The Daleks' Master Plan*. This paves the way for Dodo; like Katarina she is introduced in a closing instalment which means that she only really features properly in five stories and in the last of those she doesn't make it to the end – her exit making Vicki's seem positively celebratory. Dodo's subset of Companions Who Unceremoniously Vanish Halfway Through Episode Two is at present inhabited by her and her alone. Steven Taylor at least gets a weightier send-off one story earlier, but the series ends with two bright young things ready to take the TARDIS dynamic in different directions thanks to of-the-moment companions Ben and Polly.

An absent Doctor

If the revolving TARDIS doors weren't great news for the secondary regulars, something altogether different happens with the Doctor. William Hartnell's screen time starts to diminish towards the end of *The Daleks' Master Plan*, turning up very late in the day during

Right:
Of-the-moment
companions
Polly and Ben.



'THE 1965/6 SERIES
WAS A PERIOD OF
CHANGE ON AND
OFF SCREEN FOR
DOCTOR WHO.'

1965/6 series

- *Galaxy 4*
- *Mission to the Unknown*
- *The Myth Makers*
- *The Daleks' Master Plan*
- *The Massacre of St Bartholomew's Eve*
(see Volume 7)
- *The Ark*
(see Volume 7)
- *The Celestial Toymaker*
(see Volume 7)
- *The Gunfighters*
(see Volume 7)
- *The Savages*
(see Volume 8)
- *The War Machines*
(see Volume 8)



1965/6 9



Above: Clowns Clara and Joey fail to make the Doctor laugh in *The Celestial Toymaker*.

some episodes. In *The Massacre of St Bartholomew's Eve* [1966 – see Volume 7] the central character disappears early on and comes back at the end, but even though Hartnell plays the Abbot in the middle instalments, in episode two he is only actually in the recap from the previous week (Hartnell is also credited as Abbot of Amboise, which makes those two episodes the only ones in the show's history in which the character of the Doctor does not get top billing). By *The Celestial Toymaker* [1966 – see Volume 7] Hartnell is a disembodied hand and some pre-recorded lines for much of the time – his absence (as with the previous two stories) is largely filled by Peter Purves taking centre stage. This is a very positive development for the character of Steven who begins the series saying lines written for Barbara in *Galaxy 4* [1965 – see page 12] and who is the show's *de facto* leading man for much of this period: a task that Purves carries out with verve and determination.

Stylistically, it is quite difficult to compartmentalise the Wiles/Tosh era. Epic and brilliant though *The Daleks' Master*

Plan is, it is nonetheless a shame that it was this particular creative team who had it imposed upon them as their hearts and minds were elsewhere. The eclecticism of what follows shows just what a broad range of styles and concepts their version of *Doctor Who* could embrace, but they didn't stick around long enough to leave more than a few tantalising examples of their vision. They certainly attempted to make the programme more cerebral. *The Massacre of St Bartholomew's Eve* is essentially a play about religion and politics with added weight from the show's time-travel element. It uses history as dramatic device; the Doctor knows what none of the other characters (and probably most viewers) do not – that everyone's days are numbered and there's nothing that he can do about it.

The other two historical tales treat history rather more irreverently. In fact, *The Myth Makers* isn't really a historical, more a genre pastiche. It has some extremely clever literary jokes (and some very corny ones, too), and the way it plays with form and dramatic norms –

subverting literary ideals by casting brave, dashing Paris as a vain upper-class twit and heroic soldier Odysseus as a drunken leech – anticipates *Blackadder* 20 years early. And at tea time. Even for viewers without a classical education, the story works as a bawdy romp with larger-than-life characters – until the tone suddenly changes during the last episode, in which Vicki's rather sweet love story with Troilus acts as a sole ray of light in the darkness of slaughter.

The Wild West

The *Gunfighters* [1966 – see Volume 7], like Donald Cotton's first script, is as much about twentieth-century presentation of historical events as anything else. The Wild West of countless cowboy films is here inhabited by a drunk and philandering Doc Holliday and a Bible-bashing Wyatt Earp who see off the stupendously thick Clanton brothers (of the three regulars only Dodo takes part in the all-important showdown, and even then she's on the periphery of the action).

Before they leave the Wild West, the Doctor accuses Dodo of falling prey to every cliché of the genre but Cotton has fun with them himself. So does the production, which boasts some excellent set design from Barry Newbery and fine film camera work from Ken Westbury in a story which has much more about it than the casually flung – but difficult to shake off – monicker of Worst *Doctor Who* Story Ever under which it has, at times, unfairly laboured. And while the terrible accents of Ike and his brothers could, if generous, be considered part of the joke, any genuine Hollywood Western would consider itself lucky to have John Alderson listed among its cast (though English, he lived and worked in the US and made countless

cowboy films). And there is nothing quite like *The Ballad of the Last Chance Saloon* – the incidental music which narrates the story – anywhere else in the history of *Doctor Who* so love it or loathe it, it is hard to accuse Cotton, Wiles and Tosh of being formulaic.

However, by the time it reached the screens, that team was breaking up. It would be fascinating to discover what the original version of *The Celestial Toymaker* would have been like on screen. What we get has some extraordinary imagery – a giant dollhouse, playing cards as people, and deadly, blank dancing dolls – although the jeopardy is very real. The deadly game of TARDIS hopscotch is just that, for example – a game of hopscotch where the loser dies (there's no twist beyond that). The third episode spends much of its running time with our heroes facing-off such terrifying threats as a game of hunt the thimble, some plate smashing, and a difference of opinion about a pie. But the fact that a series which is often about aliens invading the Home Counties has a place for a story about a bored eternal living in a dreamscape of nightmarish versions of parlour games – and with a

Below:

The Doctor runs into Marshal Wyatt Earp in *The Gunfighters*.





Above:

The Doctor and Steven discuss events in *The Massacre of St Bartholomew's Eve*.

Right:

A Monoid has its beady eye on Dodo in *The Ark*.

central villain strong enough to attract Michael Gough to play the part – is worth celebrating.

It's not as if fans of more traditional science-fiction aren't catered for this year. The obvious showpiece of the season is the 12-part epic *The Daleks' Master Plan* (and its single episode teaser *Mission to the Unknown* [1965 – see page 44]). Here we find ourselves in relatively familiar territory – although it has a more serious overall feel than *The Chase* [1965 – see Volume 5], it still has its fair share of comedic elements reminiscent of previous works from the Axis of Hilarity that was Terry Nation and Dennis Spooner. What makes *The Daleks' Master Plan* fresh is the gusto with which it embraces a somewhat comic-book approach to science-fiction, with its space security agents, alien delegates and planet-hopping.

The first seeds of this are sown in *Mission to the Unknown* which also breaks new – and never retrodden – ground by having the entire TARDIS crew totally absent (although this seems less of an awkward fit since episodes like *Love & Monsters* [2006 – see Volume 53] and *Blink* [2007

– see Volume 56] in which the central characters have been viewed through the eyes of others). This action-adventure features a disparate group of heroes all of whom are dead when the 25 minutes are up, giving the story a grim denouement that sets the tone for much of the season (notably the ending to the Dalek epic and the whole set-up of *The Massacre of St Bartholomew's Eve*). Not all of the intriguing alien delegates even make it to *The Daleks' Master Plan* (one must assume that the big black Christmas tree fellow had second thoughts and backed out of the deal at the last minute) and even those that do play second fiddle to the more humanoid villain Mavic Chen. Once he strides into proceedings, he is never far away from dominating them, and demonstrates that no amount of fascinating-looking monsters can quite do the job of a good actor (in this case Kevin Stoney on the form of his life) being a mouthpiece of human villainy.

By the end of the next adventure, Steven has had his fill of death and quits the TARDIS in disgust. The arrival of Dodo is a brave attempt to find some closure to an impossible situation but the lingering



sense of loss is inescapable. The next story is also rather philosophically downbeat but contains many interesting ideas. *The Ark* may look like a showdown between human beings dressed in fly curtains and waddling one-eyed lizards, but at its heart it asks some interesting questions about mankind. It also contains one of the best cliffhangers in the show's history, as the statue built as a tribute to the endeavour of human kind is revealed to have been completed using the head of a Monoid. This is facilitated by the novel notion of the story taking place on the same spaceship but in two different time periods. The unsettling payoff that the TARDIS crew (specifically Dodo's cold) helped to unleash the menace of the last two episodes is also interesting dramatic territory. Michael Imison's direction creates one of the show's most visually inventive productions, emphasising that the production team didn't just have ambition on paper.

Thought and ambition

This thoughtful science-fiction premise doesn't quite have the courage of its convictions – the humans' earlier treatment of the Monoids gets only the most cursory slap on the wrists from the Doctor, and the lizard men are very much the bad guys who apparently deserve their mass culling in the climax. But to get to that final jungle shoot-out via the destruction of Earth, a novel postulation about the propagation of man and his culture, and the smart idea of something as innocuous as the common cold being deadly when unleashed from its own time, displays a lot of thought and ambition on writer Paul Erickson's part.

The Savages [1966 – see Volume 8] and *Galaxy 4* [1965 – see page 12] are also very thoughtful. The latter elevates its



Above: Chal and Tor watch the Doctor in *The Savages*.

race-against-time plot with the neat device of flipping expectations about what is good and beautiful. Its most successful element is probably the Rills: creatures whose hideousness exists in stark contrast to their almost poignant vocal delivery. *The Savages* is a curious beast but another story of very serious intent – the scene in which the Doctor berates Jano for his culture's exploitation of the savages is as emphatic an expression of the programme's central morality as there has ever been.

Finally, the TARDIS returns for an adventure on contemporary Earth with *The War Machines* [1966 – see Volume 8]. It is a story that now looks far more like the template of quintessential *Doctor Who* (famous UK locations invaded by aliens, soldiers charging about, young hip companions) than it did then. It is this experiment, more than any this year, which would have perhaps the most enduring impact on the show in the coming years. There would be other sidesteps into more surreal realms in the future, but *The war Machines* is a marker of things to come.

The 1965/6 series was a period of change on and off screen for *Doctor Who*; after a run of eclectic, daring and epic adventures for William Hartnell's Doctor, further change was just around the corner... ■



GALAXY 4

► STORY 10

The Doctor, Vicki and Steven arrive on an eerily silent planet where they meet the beautiful Drahvins and the hideous Rills who have crash-landed there. With the planet's disintegration imminent, the Drahvins and Rills are both looking for an escape before it's too late...



'A SEXY PRECURSOR TO
THE SONTARANS!'

Introduction

Some *Doctor Who* stories are sophisticated feats of intricate plotting and mind-bending complexity. *Galaxy 4* falls at the other end of the scale. The story is a straightforward race against time, and its message – that you can't always judge by appearances – is as banal as they come.

But we shouldn't write it off. There's room in the *Doctor Who* canon for gentler, less-demanding stories. And as these episodes unfolded and the Doctor, Steven and Vicki meandered back and forth across the surface of a doomed planet in *Galaxy 4*, there was the glimmer of some very good ideas.

It's a shame that the Drahvins – the beautiful, blonde women who plotted against the peaceable, warthog-like Rills – never returned. Beyond their arguably shallow template, they are an interesting species. Maaga, their leader, is thrillingly bloodthirsty. Her troops are clone warriors, bred for combat and with limited intelligence. You could say they were a sexy precursor to the Sontarans!

The Drahvins do get mentioned in passing in *The Pandorica Opens* [2010 – see Volume 66] when they join the alliance that is intent on ridding the universe of the Doctor, but nowadays an episode featuring a race of stunningly beautiful space vixens wouldn't seem terribly progressive. If the



Sontaran Strax – the Doctor's lovably slow friend and ally – had just been a dumb blonde, then the series could have justifiably been accused of sexism.

Besides the Drahvins, the other smart innovation seen in *Galaxy 4*, is the exploding planet. Many Hartnell episodes revolved around a desperate attempt to get back to the ship, and escape whatever perilous situation the TARDIS crew found itself in. Few stories, however, feature quite the apocalyptic scenario presented here. Very few *Doctor Who* adventures end with our hero being unable to save the world! *Galaxy 4*, *Inferno* [1970 – see Volume 16] and *Logopolis* [1981 – see Volume 33] are among the very rare instances where whole



Left:
The end of
the world!
The Doctor
and the Master
in *Logopolis*.

planets burned, with the Doctor powerless to save the day.

Like *Planet of Giants* [1964 – see Volume 3] before it, *Galaxy 4* may not have been the strongest way to open a new series of *Doctor Who*, but it showed some promise and gently reintroduced us to the regular cast. True, when presented with the Chumblies – fun but largely unremarkable robots – you can imagine viewers longing for the return of the Daleks. Luckily, such a wish would soon be granted in the most epic way possible... ■

FOUR HUNDRED DAWNS

The TARDIS materialises on an eerily silent planet. A squat, dome-shaped robot approaches the ship and the Doctor, Steven and Vicki hear it bumping against the sides. Then it transmits a message and trundles away. Vicki thinks it has a 'chumbley' movement and names it a Chumbley.

The Doctor, Steven and Vicki emerge to find a world with three suns. A Chumbley approaches and blasts some foliage with a light ray as a threat. [1]

The Chumbley escorts them across the planet's surface – but then it is attacked by two beautiful women who immobilise it with a metal mesh. [2] The women introduce themselves as “the Drahvin” from the planet Drahva. They offer to take the three time travellers to their spaceship to meet their leader, Maaga. [3] They warn that the Chumblies are

controlled by the Rills, aliens that have already murdered one of their crewmates. They set off for their spaceship as more Chumblies arrive and release their fellow machine from the mesh.

The Doctor, Steven and Vicki reach the spaceship and meet Maaga. She explains that they are at war with the Rills. [4] The Rills shot down their spaceship leaving them trapped on this planet which is due to explode in 14 days. The Drahvins managed to return fire on the Rill ship so that it would crash too – now they must capture the Rill ship in order to escape. [5]

The Doctor offers to verify if the planet really is going to be destroyed. Vicki offers to stay with the Drahvins while he returns to the TARDIS with Steven. When they get back, they find more Chumblies attempting to enter the ship. Eventually they give up and the Doctor and Steven go inside. The Doctor checks his instruments – and is horrified to discover the planet only has two dawns left! [6]



Most of Four Hundred Dawns is missing from the BBC archives. Representative images used.



No broadcast images of *Trap of Steel* are available. Representative images used.

TRAP OF STEEL

A Chumbley sets off an explosive beside the TARDIS. The TARDIS is undamaged and the Chumbley trundles away in disappointment.

The Doctor and Steven return to the Drahvins' ship, which they note is made of inferior metal. They go inside and Vicki is relieved to see them again. The Doctor tells Maaga that the planet only has 14 dawns left. [1] Maaga asks the Doctor for his help to capture the Rill spaceship but he refuses. Maaga threatens to kill Steven and the Doctor is forced to obey.

Maaga also suspects the Doctor of lying. She threatens Vicki, and he admits that they only have two dawns left. She orders the Doctor to capture the Rill spaceship while Steven will remain with the Drahvins as a hostage. [2]

The Doctor, with Vicki, sets off for the Rills' spaceship. He wonders why the Rills haven't destroyed the Drahvins' ship. [3]

Steven tries to create some dissention among the Drahvin crew, asking them why they put up with inferior food and weapons.

The Doctor and Vicki come to some Chumblies on sentry duty. The Doctor tells Vicki they must "observe, note, collate, and then conclude". [4] Vicki throws a rock to prove that the Chumblies can't sense anything behind them – then they follow the Chumblies.

Maaga assures her crew that soon they will break into the Rills' spaceship and wipe them out. [5]

The Doctor and Vicki reach the Rills' spaceship. A drilling rig has been erected nearby, and the Doctor and Vicki approach it. The Doctor spots a machine used for converting air into another gas, then they go inside. They examine the side of the Rills' spaceship, which is made of a superior metal, and Vicki spots what she thinks is a baby Chumbley. Then she sees a creature which makes her scream! [6]

AIR LOCK

Vicki has seen a hideous Rill! A Chumbley approaches and they run out of the drilling rig, but a cage wall slams down, trapping Vicki. [1] The Doctor starts sabotaging the Rills' air converter while two Chumblies lead Vicki back inside.

Steven pretends to be asleep while Maaga muses on the fact that her soldiers were bred to be unintelligent and obey orders unthinkingly.

Vicki is taken back to the central chamber of the drilling rig. The Rill communicates with her via a Chumbley, and explains that the Drahvins were the ones who attacked the Rills' spaceship. Even then, after they crashed, they set out to help the Drahvins. They found an injured Drahvin, but then Maaga shot at them and killed the Drahvin herself. [2] Learning that the Rills require ammonia to breathe, Vicki realises they

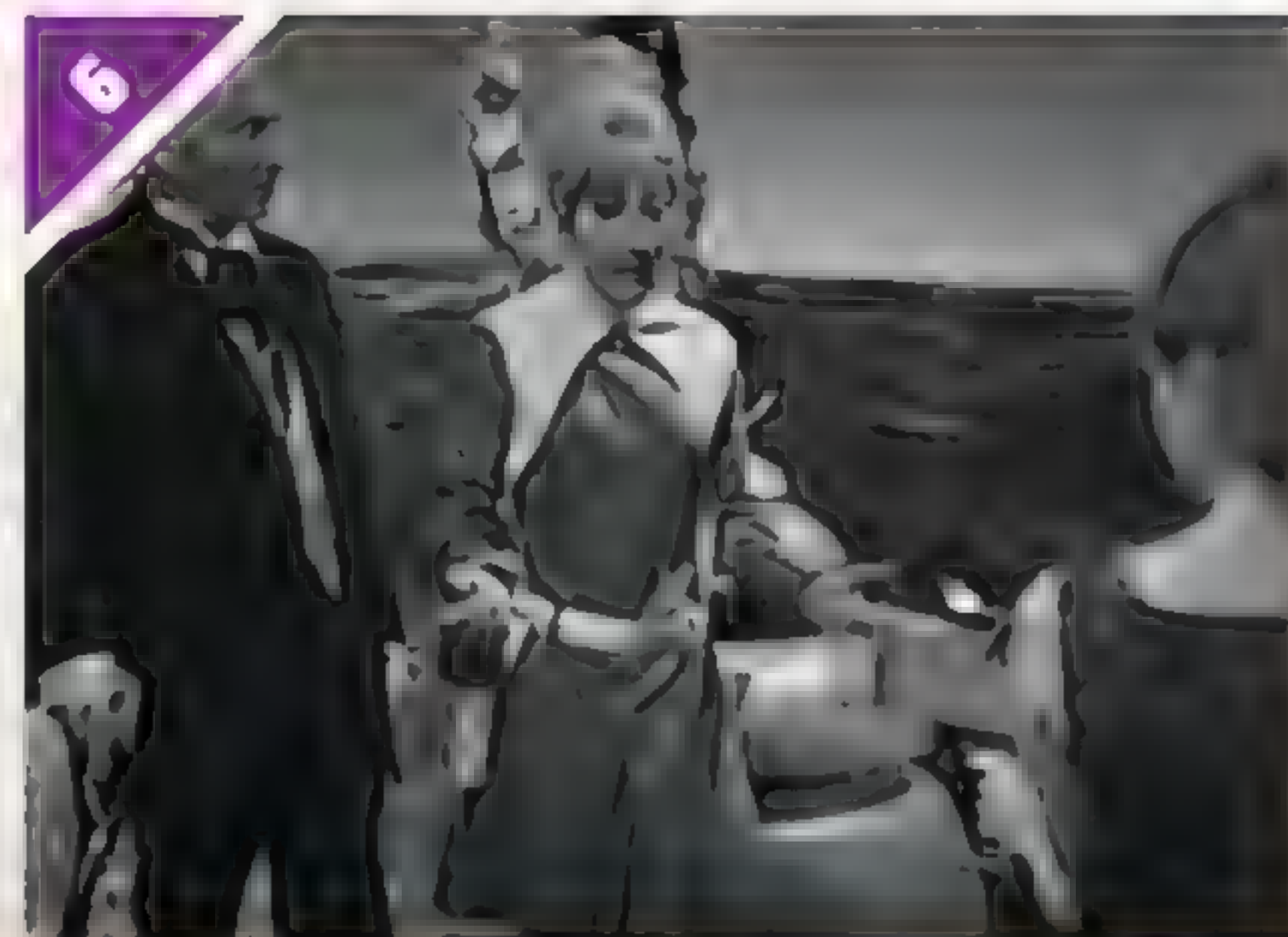
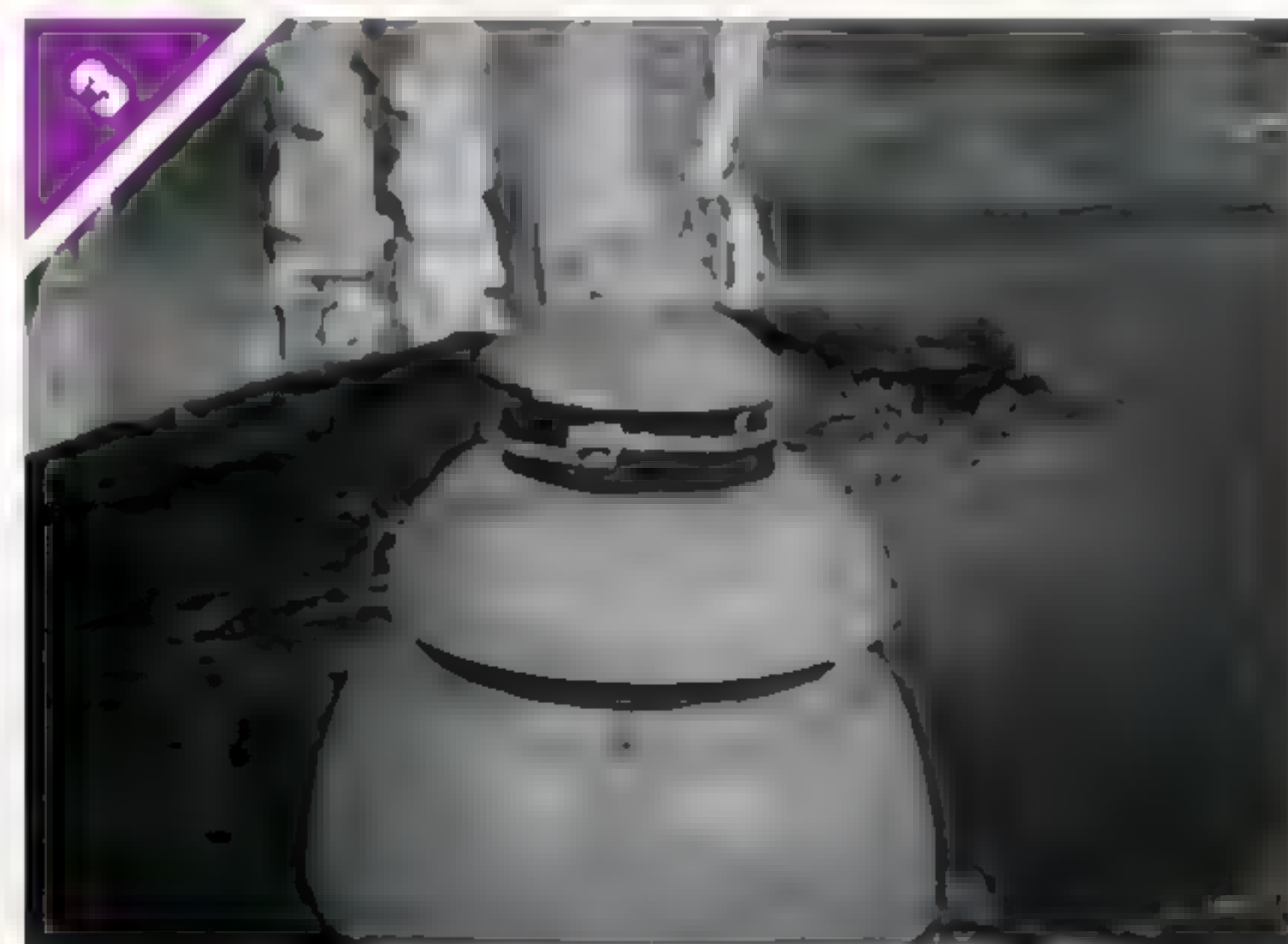
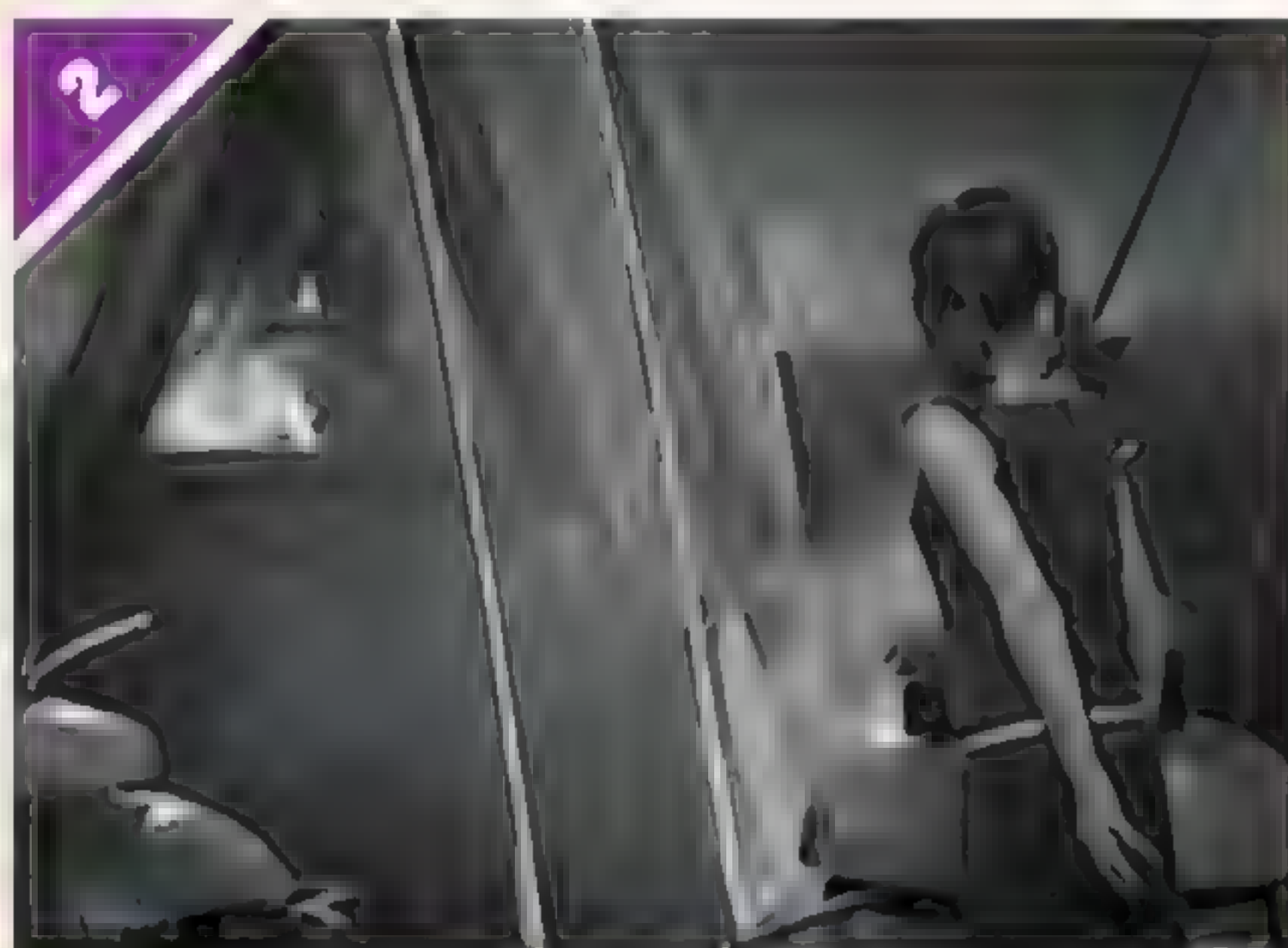
are in danger of being killed by the Doctor's sabotage!

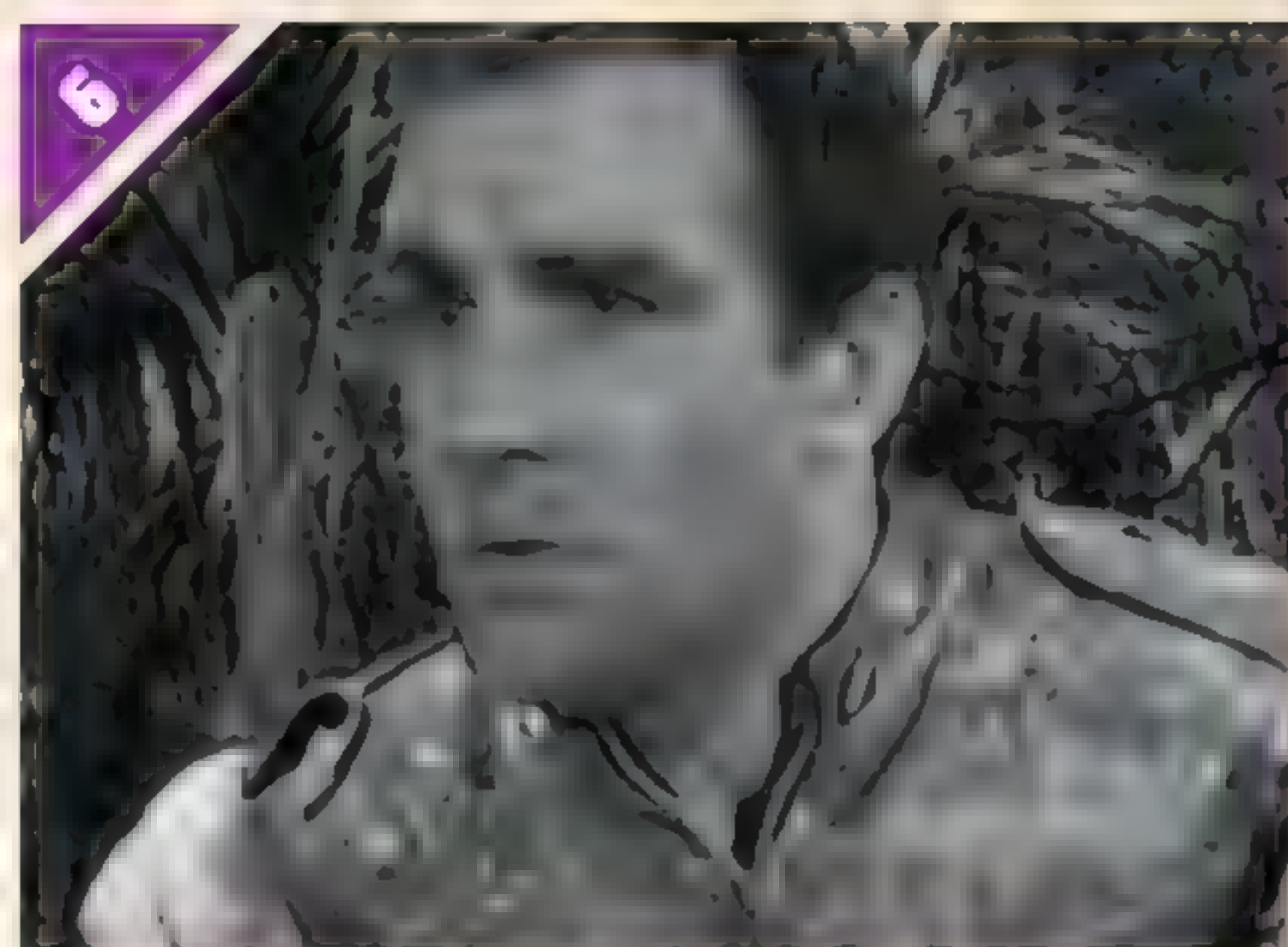
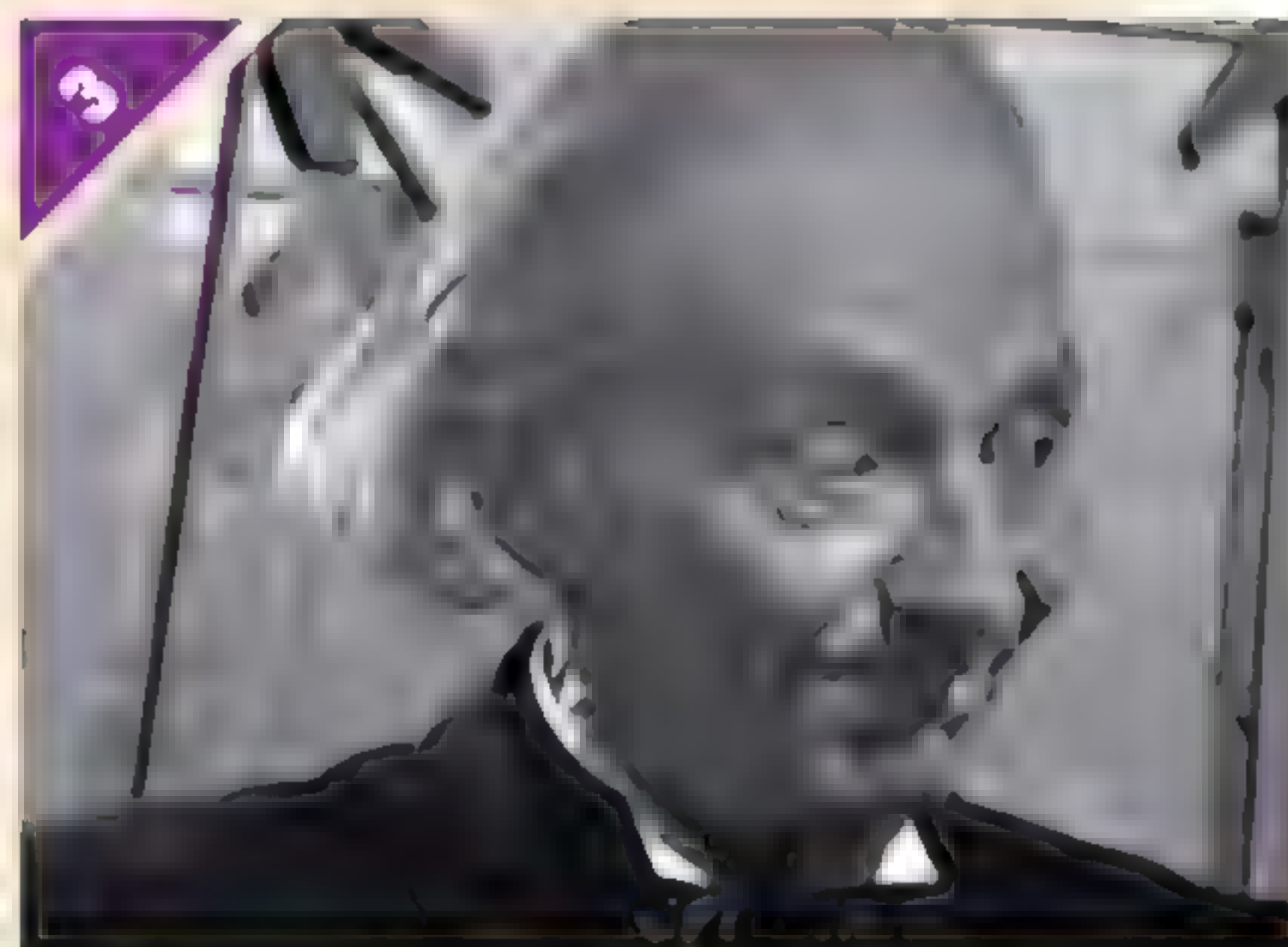
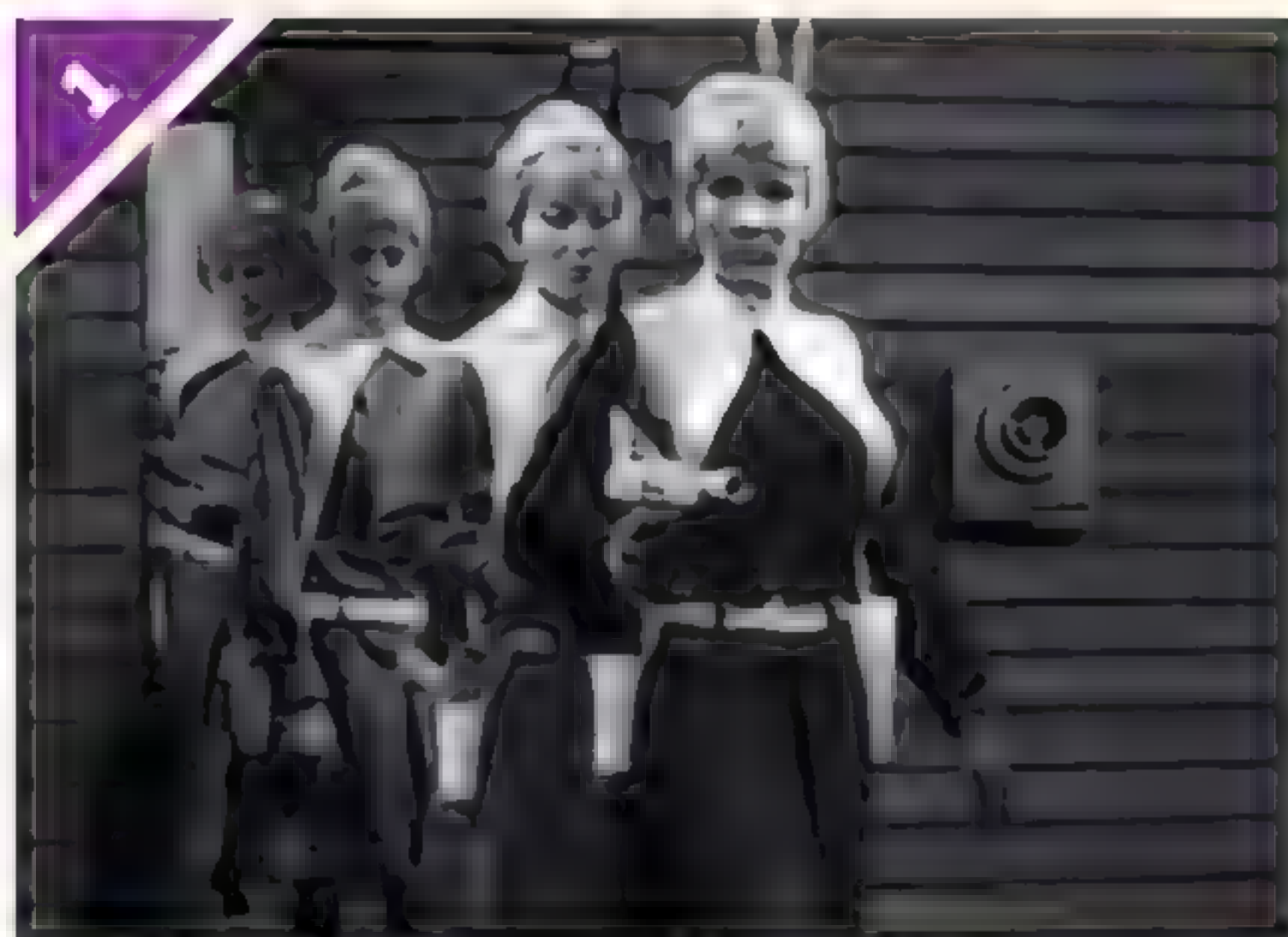
The Drahvin soldier assigned to guard Steven starts falling asleep. He knocks her out and attempts to leave the spaceship through the airlock – but there is a Chumbley outside! [3]

Vicki reaches the Doctor in time to stop him destroying the air converter. A Chumbley leads them both back inside where the Rill explains that they have been drilling in the hope of finding a power source. The Doctor offers to give them the power they need from the TARDIS. [4]

Maaga orders Steven to surrender. He refuses, so she starts to empty the airlock of air... [5]

His distress is observed by the Chumbley outside, which informs the Rills, who tell the Doctor. He hurries off with Vicki – but on their way to the Drahvin ship they are intercepted by a Drahvin soldier. Vicki grabs the soldier's gun and the Doctor orders her to return to her ship. [6]





No broadcast images of *The Exploding Planet* are available. Representative images used.

THE EXPLODING PLANET

The Doctor, Vicki, the Drahvin soldier and their Chumbley escort reach the spaceship. One Chumbley throws a gas bomb into the spaceship while another blasts open the airlock door, releasing Steven. The Drahvins emerge from their ship but the Chumblies warn them that if they move at all, they will fire upon them, and order Maaga and her soldiers to go back into their spaceship. But once they are inside Maaga outlines a new scheme to capture the Rills' spaceship. [1]

The Doctor, Steven and Vicki return to the central chamber of the drilling rig. The Rills provide the Doctor with cables and he sets off for the TARDIS with Vicki, leaving Steven to recover. The Drahvins sneak out of their spaceship through the forward hatch and one of them destroys the Chumbley left on guard. [2]

It is growing dark as the Doctor and Vicki connect the cable to the TARDIS. They return to the drilling rig and the transfer of power begins. [3] A Chumbley reports that the Drahvins have escaped but assures the Doctor and his companions that it will ensure their safe return to the TARDIS. A Drahvin enters the rig but a Chumbley paralyses her.

The Chumblies engage the Drahvins in battle as the Doctor, Steven and Vicki enter the Rills' chamber and see them at close quarters. [4]

The Rill spaceship is fully charged and the Doctor, Steven and Vicki set off back to the TARDIS with a Chumbley escort. The Rills wish them well and their ship takes off. The Chumbley fends off Maaga and the Drahvins and the Doctor, Steven and Vicki leave in the TARDIS. [5]

Once in flight, Vicki sees a planet on the scanner... and on that planet, an astronaut wakes up in an alien jungle. "I remember now... I must... I must kill..." [6]



Pre-production

Above:
Surrounded
by Chumblies.

After an unhappy childhood, John William Emms – born in Newport in January 1930 – left home to join the Royal Navy as a boy seaman. On leaving the service, he became a schoolmaster, teaching English in London's East End until 1959 and then moved to Trent Park Training College where he specialised in English and drama. For some years, he had also been writing short stories and reviews as William Emms, and was now able to make this his new career. His first BBC television play was *A Little Bit of Gold Said Jump* in 1963, which he followed with further television plays and then adaptations

for the BBC drama *Kipling* and then episodes of BBC drama series such as *Z Cars* and *The Flying Swan*, in addition to two series for ABC, *Redcap* and *Public Eye*. He also wrote under the penname John Taylor. Having always enjoyed science-fiction, Emms had been an avid viewer of *Doctor Who* since 1963. Early in 1965, around the same time that he was working on BBC1 scientific drama *R3* and scripts for the BBC's *English by Television* project, he submitted an unsolicited storyline to the *Doctor Who* production office for consideration by producer Verity Lambert and story editor Dennis Spooner.

Emms' idea was to show two races in conflict – one beautiful and one ugly.

Although the writer's intention had been to turn conventional thinking about good looks on its head, the story embodied the old moral of not judging by appearances: the ugly aliens would turn out to be good, and the attractive humanoids would turn out to be evil. Originally, the villains were a race of male soldiers called 'Dravians'; the storyline was written for the then-regular characters of the Doctor, Ian Chesterton, Barbara Wright and Vicki.

It was apparently Lambert's idea to make the Dravians female (and largely synthetic) warriors; Emms concurred, claiming that he had always wanted to work with four beautiful blondes. The serial would also introduce a new robotic Dalek-like creation, the Chumblies.

New production team

Emms was commissioned to write the four-part *Doctor Who and the Chumblies* on Monday 1 March with a delivery date set for Thursday 15 April 1965; this was scheduled as Serial T for recording on Fridays from 9 to 30 July. Although Emms initially worked on the scripts under the guidance of Lambert and Spooner, a new production team would soon pick up the reins: story editor Donald Tosh arrived in mid-April 1965, joined shortly afterwards by incoming producer John Wiles, who was trailing Lambert prior to assuming responsibility for the series' third recording block.

By April 1965, Emms' storyline had been scheduled to be recorded as the penultimate serial of the second block, just before the summer break (although, as it transpired, its broadcast was held over to start the third series in the autumn). To help the new production team, a list of serials was prepared for Wiles and Tosh covering all the serials up to *Mission to the*

Unknown [1965 – see page 44] which was then referred to as 'Serial DC' ('a one part Dalek cut-away... a trailer for the Dalek serial planned for November/December of this year'). The preceding story was Emms': 'Two spaceships crash on a planet. The Rills and the Dravians. The planet is about to explode and they fight for the space ship that will take them off. The Rills build a robot army called Chumblies.' The one-part Dalek cutaway would actually form part of the same production as Emms' serial: the additional episode had been commissioned from Terry Nation on Thursday 25 February. It was delivered in mid-May, by which time it was clear that the new regular cast of William Hartnell, Peter Purves and Maureen O'Brien would not feature (Hartnell was booked for an additional 30 episodes on Monday 24 May).

Although Spooner was still around until mid-May 1965, prior to taking up assistant story supervisor chores on the ITC film series *The Baron*, the bulk of the rewrites to Emms' scripts were made by Tosh. Emms



Left: Peter Purves as Steven Taylor, one of the regulars of the 1965/6 series.

disliked the amendments: the reduction of the regular cast from four to three and the accommodation of new character Steven Taylor had caused problems. Steven was largely given Barbara's role in the story, losing to a Drahvin (as the Dravians had been renamed) in combat and allowing himself to become trapped in an airlock, despite being a trained astronaut.

The doomed world

Despite the fact that planning documents and sound effects listings referred to the serial as *Dr Who and the Chumblies* or simply *The Chumblies*, the final camera scripts gave the title as 'Doctor Who Serial T: Galaxy 4'.

In the script of his first episode, *Four Hundred Dawns*, Emms described the doomed world: 'The landscape of a planet in Galaxy Four. The smooth ground seems to be covered with a black, asphalt tarmac; splits have occurred... and from these trees and plant life spring... the ground is broken by large rock formations... apparently made of the same material as the floor... a peaceful pleasant scene, and all is quiet, no sound of life at all.'

The Rills, the hideous but benevolent aliens, were described only very briefly by Emms at the start of the third script, *Air Lock* ('Two eyes. Set in scales') – although in the first episode, the Drahvin leader, Gar, says that the Rills are 'revolting green monsters' with 'slimy claws'. In the later episodes, it is established that the Rills have no vocal chords, communicating through the medium of thought via loudspeakers mounted on the Chumblies.

The robots used by the Rills were a key element of the script, and William Emms created new words to convey their behaviour and mannerisms; the name 'Chumbley' itself was a combination of



the words 'chum' and 'friendly'. In the script for *Four Hundred Dawns*, the first Chumbley to be seen emitted a noise described as 'chittering and jingling' and was also said to 'chunter to itself' and then emit a cute sound along the lines of "whee... whee... whee...". As Steven picked up a piece of broken asphalt from the surface of the planet, Emms indicated that 'the Chumbley chumbles to itself' and then emitted a rapid 'chittering' which he suggested should be the sound of a tape recording being played backwards at high speed. When the TARDIS travellers moved off, Emms described the 'Chumbley jinking after them' and later indicated the robots' method of movement – 'their wheels bubble over obstacles'; in the final script, *The Exploding Planet*, Emms had the Chumblies 'rollicking' over the planet's



landscape and 'bumbling' along. Other descriptions of the Chumblies' behaviour in the scripts included 'chutters to itself', 'flickers a message back to its HQ, then turns and chumbles off', 'jinks a little', 'chitter a moment, then chumble off', 'chitter past the ledge', 'chitter and chink', 'another Chumbley chingles in', 'chuttering and chumblin' and 'tweets quietly to itself'.

The villains of the piece were outlined by Emms: 'Drahvins are women. They have long blond [sic] hair, and have all the assets of femininity except that none of them are used. Lacking in any warmth, any expression. Their faces are straight and set, and reflect nothing of what happens inside. Fear they do not know... They wear plain, dark high-necked uniforms. Each holds a gun approximately like the contemporary

machine gun, except that what comes from the barrel could not possibly be bullets. Where we have a bullet clip they have a container which is, in fact, a power pack.' The script referred to the three warriors commanded by Gar as simply 'One', 'Two' and 'Three', and although 'Drahvin' was established as the plural in the introductory speech ("We are the Drahvin... We are from the Planet Drahva, in Galaxy Four"), later on the Doctor referred to them as 'Drahvins'. The only Drahvin character developed to any degree was the true Drahvin, Gar, of whom Emms noted: 'Although Gar does not look as though she possesses great strength, she is certainly much stronger than Steven expected. He is surprised at the strength with which he is forced back.'

John Wiles

Other rewrites saw the insertion of continuity references in dialogue between the Doctor and Vicki in *Four Hundred Dawns* – in which, commenting on the silence of the apparently deserted planet, mention was made of the similarly silent world of Xeros (as seen in the earlier story, *The Space Museum* [1965 – see Volume 5]) and how the TARDIS had jumped a time track there. In keeping with the established background to the character, the Doctor described himself as "a scientist", and also commented on his ship having a "force barrier" (which had repelled both the Zarbi and the Daleks' firepower in earlier episodes).

John Wiles arrived on the series early in June 1965, while Lambert was setting up a new BBC soap opera, *199 Park Lane*. A former writer and story editor

Pre-production

Connections: An astral body

► Checking for signs of life on the planet in the TARDIS, the Doctor uses the Astral Map; this prop was first seen in *The Web Planet* [1965 – see Volume 4].



Left:
Bred for war
– the Drahvins
have us in
their sights.



Above:
Maaga, leader
of the Drahvins.

himself, Wiles became heavily involved in collaboration with Tosh over the types of stories he wanted to experiment with on *Doctor Who* – concepts he believed to be more literate and involved than had featured in the series before. Although Lambert was credited as producer (and would be up to *Mission to the Unknown*), Wiles found himself effectively responsible for *Galaxy 4*.

The director assigned to the serial was Mervyn Pinfield, a highly experienced BBC figure who had been the associate producer from the show's inception through to early January 1965, when he had returned to directing various BBC drama programmes. He had returned to the series once already to direct the low-budget and technically complex *The Space Museum*, but was given a larger budget

Connections: Return to Xeros

► The Doctor says the silence on the planet reminds him of the planet Xeros. Xeros was previously visited by the Doctor, Vicki and the recently departed Ian and

Barbara in *The Space Museum* [1965 – see Volume 5].



to realise Emms' scripts. It had also been decided that Pinfield and his team would in effect produce a five-episode run, since they would supervise both Emms' *Galaxy 4* and conclude the recording block with Nation's *Mission to the Unknown*.

The rest of the crew included set designer Richard Hunt, costume designer Daphne Dare and make-up designer Sonia Markham. Dare had been working steadily on *Doctor Who* since *The Mutants* (AKA *The Daleks*), the first Dalek serial in 1963/4 [see Volume 1], Markham had joined with *The Reign of Terror* [1964 – see Volume 3] and Hunt was a newcomer to the series.

Radiophonic sound

At the Radiophonic Workshop, Brian Hodgson created 11 new special sounds for the serial under the title *Dr Who and the Chumblies* during May 1965; all of these were for the Chumblies apart from the jungle atmosphere of the planet Kembel which would feature in *Mission to the Unknown*.

Casting took place in early June, with the main guest star being Stephanie Bidmead as Gar. The three Drahvins were played by Lyn Ashley (an Australian actress who had appeared regularly on *Compact* as Valerie Peters), Susanna Carroll and Marina Martin, who had made glamorous appearances in a variety of other television shows. Actors of restricted height were hired from a company called Lester's Midgets (an agency run by Kay Lester formed from two earlier variety acts – Harry Lester's Hayseeds and Burton Lester's Midgets) to operate the Chumbley props both on film at Ealing and later in the studios at Television Centre. The main actors were Angelo Muscat, Jimmy Kaye and William Shearer. ■



Production

A week of filming on Stage 3A of the BBC's Television Film Studios at Ealing was scheduled for Mervyn Pinfield's five episodes, concentrating on either effects shots or sequences which would benefit from the more impressive, panoramic version of the barren planet the Ealing stage could offer. The 35mm filming concentrated heavily on the opening sequences in *Four Hundred Dawns* and the closing scenes of *The Exploding Planet* with shooting scheduled for 9.30am to 5.30pm each day.

The first day at Ealing, Monday 21 June, was spent on effects inserts or long shots of the Chumblies on the planet set. The Chumbley casings were designed by Richard Hunt and constructed by props builders Shawcraft Modellers of Uxbridge; the same company also made the Drahvins' guns which incorporated photo flashes.

Four complete coral pink Chumblies were built, the fibreglass casings split into the large base dome which was mounted on castors; the upper domed sections included arms and an illuminating antenna which the performer could operate from inside in a similar manner to the Daleks. The attachments included hooks (allowing two Chumblies to remove a third from under a net in *Four Hundred Dawns*) and also the light ray weapons. The use of the weapons was generally confined to film sequences, most notably the warning demonstration to the TARDIS crew in *Four Hundred Dawns* where a Chumbley sets some vegetation alight – a streak of flame running along the planet's surface. There were also two dummy Chumblies constructed; one of these was built so that it could collapse like a telescope into a low dome, and a pre-smashed version for the aftermath of the attack by Drahvin Three in *The Exploding Planet*.

Above:
Readying a
Chumbley for
action on set.

Connections: Time track

► At the Doctor's mention of Xeros, Vicki asks if they might have jumped a time track again, a temporal event that previously happened to the TARDIS crew on that world in

The Space Museum
[1965 - see
Volume 5].



Live action shooting began on Tuesday 22 with a number of sequences that required the three Chumbley operators: a Chumbley investigating the TARDIS and two Chumblies releasing a third from beneath a Drahvin net, both in *Four Hundred Dawns*; a Chumbley trying to enter the TARDIS in *Trap of Steel*; a Chumbley watching the Drahvin ship in *Air Lock*; and the Chumblies

firing their weapons in *The Exploding Planet*.

As shooting commenced, Pinfield's health became a problem – and it was evident that he would be unable to carry on. To replace him, Verity Lambert called upon Derek Martinus, a newly trained director. Born in April 1931, Martinus began in the performing world as an amateur actor before turning to professional film, radio and television work; he became a director with work at Repertory theatre companies including Croydon, Sheffield, Lincoln and Birmingham. Because there was no training available for would-be television directors, Martinus travelled to the United States to study studio techniques at the University of Oklahoma, and then undertook a post-graduate directing course at Yale Drama School. Remaining on the other side of the Atlantic, he wrote TV commercials and acted in Canada before travelling to work in Rhodesia. By 1956 he had returned to the United Kingdom as an actor, working extensively in Rep, and was given a lucky break by a theatre director who allowed him to return to directing at Croydon at the end of the decade. However, Martinus wanted to pursue television production and attempted to join the BBC, having worked as a presenter

on Associated-Rediffusion's *Leisure Time* and taking on various television and radio roles as an actor. Initially turned down for a job, he complained to Sydney Newman, head of drama, and found that there was a chance to join the corporation. In early 1965, Martinus completed the internal training programme for staff directors, his test recording being a play by August Strindberg which had been seen by Verity Lambert.

As early as Thursday 3 June, documents noted Martinus was available from Tuesday 8 June and was already under consideration to direct *The Myth Makers* [1965 – see page 64], the first serial scheduled following the summer hiatus. Martinus found himself summoned by Lambert, who offered him the chance to take over from Pinfield as a matter of urgency and helm the five episodes; he duly accepted. Unfamiliar with the series, Martinus was shown copies of previous episodes which he found slightly disappointing, wanting to aim for higher standards.

Filming had been underway for a couple of days by the time Martinus arrived at Ealing; although Pinfield was leaving, he was still actively directing the film

Right:

A Chumbley chumbles along.





sequences and would continue to work alongside Martinus throughout the week. Thereafter Martinus took full control, planning his own camera scripts for the five studio sessions. *Galaxy 4* was Pinfield's final directing work on *Doctor Who* – and, indeed, for the BBC; receiving no credit on the broadcast episodes, he retired from active television production.

Shooting continues

Shooting on Wednesday 23 continued with the Drahvin scenes which did not require any of the regular cast. These mainly comprised scenes for *The Exploding Planet*, including: the attack on a Chumbley by Drahvin Three; Maaga (as Gar had been renamed) leading her soldiers across the surface of the planet to attack the Rill vessel; and the planet's final demise, where the Drahvins watch helplessly as the TARDIS dematerialises (the TARDIS' arrival at the start of the serial was also shot on film). Dare and Markham combined to give a distinctive look to the four Drahvins; all were blonde and had three rows of blue sequin dots on their faces in place of eyebrows. Their skirted uniforms were a striking green and white, with Bidmead's outfit being in a darker shade than those of her character's subordinates.

Martinus' first day on *Doctor Who* at Ealing was Thursday 24 June, when the

regular cast of William Hartnell, Maureen O'Brien and Peter Purves were released from rehearsals for *A Battle of Wits* (the third episode of the preceding serial, *The Time Meddler* [1965 – see Volume 5]) to film sequences for *Galaxy 4*. Eager to make his episodes look impressive, Martinus had planned some long tracking shots for the first episode to indicate the expanse of the Ealing set. However, he instead found that the camera crew were rigging for shots which concentrated on Hartnell, and was recommended by the team to focus on the show's star, as this would be what the viewers would tune in for. Hartnell was also keen to give the new director the benefit of his accumulated knowledge from decades in the film business, indicating camera placing and techniques.

The main scene filmed on this day showed Drahvins One and Two rescuing the TARDIS travellers from the Chumbley robot in *Four Hundred Dawns*. Hartnell and O'Brien also filmed sequences in which the Doctor and Vicki follow the Chumblies (in *Trap of Steel*), accompany the robots in a race back to the Drahvin ship (in *Air Lock*) and, alongside Steven, are escorted back to the TARDIS with the Drahvins in pursuit (in *The Exploding Planet*).

A press call was scheduled for midday on Thursday 24 to show off the glamorous Drahvins; Bidmead, Martin, Carroll and Ashley all posed on the set. Both BBC and national press photographers covered the event, with papers such as the *Daily Mail* giving the Drahvins a high profile the following morning – three months prior to their appearance on television. (Unfortunately, the

Left:
Drahvins versus
Chumbley!

Connections: Forceful TARDIS

► The Chumblies are repelled from drilling into the TARDIS by the ship's force barrier. Although it had never been named before, it's possible the force barrier was responsible for repelling a Zarbi on Vortis in *The Web Planet* [1965 – see Volume 4].





Above:
Trapped by
the Chumblies.

accompanying reports also revealed who the story's 'real' villains were.)

Friday 25, the final day at Ealing, was spent with actor Barry Jackson performing scenes as Jeff Garvey for *Mission to the Unknown*, linking the end of *Galaxy 4* into this one-off Dalek adventure. Also filmed on this day were some additional scenes with the Chumblies delayed from earlier in the week (mostly inserts for *Four Hundred Dawns*). For *Trap of Steel*, the Rill centre was represented by model shots showing a black spherical ship standing over the temporary centre, close to a working drilling rig. Also pre-filmed was a shot of the planet's three suns for *Four Hundred Dawns*.

Rehearsals for *Galaxy 4*'s studio sessions took place at the Territorial Army Drill Hall at 239 Uxbridge Road. The transitional period for the series made for an unsettling time. Purves was upset following the departure of Dennis Spooner, the writer/story editor who had done most to develop Steven's character, and was also aware that much of Steven's part in the *Galaxy 4* storyline had been intended for Barbara. Meanwhile, O'Brien

was dissatisfied with the dialogue she was required to say, asking to have it rewritten; feeling that the actress was unhappy with the series, this was one of the factors which led to Wiles not renewing her contract over the summer. Hartnell, too, had grievances over the lines; Emms recalled Wiles threatening to sack Hartnell if he did not adhere to the script. This was the start of a stormy relationship between the star and producer.

O'Brien continued to help shield Hartnell and support him through elements of production which he found difficult, and the show's star was also establishing a good friendship with Purves. Hartnell took Purves out for dinner to the Italian restaurant Bertorelli, and Purves and his wife – actress Gilly Fraser – started to invite Hartnell back to their home for dinner or go out for an Indian meal once a fortnight.

Nearly all the music for the serial was drawn from the work of the French experimental sound group Les Structures Sonores, much of which had been used on the serial *The Web Planet* [1965 – see Volume 4]. The 1963 LP *Les Structures Sonores Lasry-Baschet* (BAM LD 087)

provided numerous pieces for the first episode. *Sonatine* composed by Jacques Lasry covered the opening shot of the planet and the travellers emerging from the TARDIS. *Marche* by Daniel Ouzounoff was employed for the first sight of a Chumbley and the arrival of its fellows. *Pièces Nouvelles* by Jacques Lasry was used for the Drahvins disabling the Chumbley and the Doctor and Steven entering the TARDIS, while the same composer's *Suite* covered the approach to the Drahvin ship and *Spontanéité* for Steven sighting the Chumbleys. An earlier 1962 LP titled *Rapsodie De Budapest* (BAM LD 066) provided more pieces composed by Jacques Lasry; *Moelle De Lion* was heard as Maaga berated her soldiers, and a cue called *Rapsodie De Budapest* was also cleared as a sting. As the Chumbley was snared, part of the 1962 Unidisc single *Mister Blues* (EX 45 145 M) composed by Jacques Lasry was heard. These cues were dubbed onto the film played back into studio for the insert sequences or played from disc into studio during recording.

Recording begins

Four *Hundred Dawns* was recorded in Studio 4 Television Centre on the evening of Friday 9 July; the recording time for this episode – and the three subsequent ones – was 8.30pm to 9.45pm. Even at this stage, the camera scripts clearly indicated that these episodes were to be held over to spearhead *Doctor Who*'s third series in the BBC's autumn line-up, with the planned transmission date given as Saturday 11 September.

Episode captions were superimposed over the film sequence of the TARDIS materialising on the deserted planet before a fade to black (which allowed advertisements or a sponsor's message to

be inserted when the serial was broadcast on commercial stations in other countries). Film of the watching Chumbley was played onto the monitor which doubled as the TARDIS scanner. A recording break was scheduled after the opening TARDIS sequence to allow the regular cast to move sets. Because of the pre-filming, only one Chumbley was required in studio for the recording: Chumbley A, operated by Muscat. The Drahvin ship comprised both an exterior hull and fuselage with the entrance airlock leading directly into the living space inside; the hull incorporated portals through which Martinus framed a number of his shots. There was another recording break scheduled to allow Hartnell and Purves to re-enter the TARDIS set. Closing titles and 'Next Episode' caption ran over a shot of the Doctor.

A number of rewrites were made to the second episode, *Trap of Steel*. The scene with Steven and the Drahvin clones was extended, creating a continuity flaw when Steven commented on how Maaga had been knocked out in the crash – a reference to dialogue removed from *Four Hundred Dawns*. A small amount of dialogue between the Doctor and Maaga was trimmed, primarily her remarking on how the Rills still believed that they had 14 dawns before the planet perished. As it transpired, the script allowed for a number of ad-libs, particularly between Hartnell and Purves (including the Doctor's "I think Guy Fawkes must have been resurrected").

Connections: What a Guy!

► After causing an explosion in the TARDIS, the Doctor wonders if Guy Fawkes has been resurrected. Guy Fawkes (1570-1606) was a member of the gang that plotted to blow up the Houses of Parliament in 1605, an event known as the Gunpowder Plot. Fawkes was in charge of the stock of gunpowder that had been placed in an undercroft beneath the House of Lords, where he was discovered on the night of 5 November 1605.



Trap of Steel was recorded at TV Centre on Friday 16, again in Studio 4. Drawing on the same sources as the first episode for music, *Sonatine* was heard over the episode titles and when Maaga ordered Steven to his bunk, *Marche* for the Doctor and Steven watching the Chumbley outside the TARDIS and later as the Doctor and Vicki approached the Rill Centre, *Pièces Nouvelles* as Maaga offered Vicki food, *Moelle De Lion* when Steven tried to get Maaga's gun and as the Doctor and Vicki made for the Rill Centre, *Rhapsodie De Budapest* formed the sting of Maaga saying how they would all die and that the Rills would be wiped out, while *Altitude 10.000* – a Structures Sonores piece composed by Jacques Chollet and Daniel Ouzounoff for a 1961 BAM single (EX 259) – was used when the Doctor attempted to run away with Vicki.

Below:
The Drahvins
are ready
for action.

After a re-enactment of the reprise, opening captions were superimposed over a shot of Vicki looking out of a window in

the Drahvin ship. As with the first episode, film of the Chumbley using an explosive to gain entry to the TARDIS was played on the scanner monitor. A small amount of out-of-sequence recording was allowed for in the scene where the Doctor and Vicki watch the three Chumblies moving about, with the scene being recorded twice from different angles to allow cut-ins at the editing stage. Closing credits were rolled over a close-up of the eyes of a Rill; this was one of four costumes resembling a black walrus with fangs, constructed from rubber and fibreglass by freelance prop builders John and Jack Lovell. Generally, the full appearance of the Rills was kept hidden, with the creatures being swathed in dry-ice 'ammonia gas' and seen behind the huge triangular pieces of frosted glass which, suspended on a metal lattice-work, formed the Rill Centre which was set up beneath the thrusters of the creatures' spaceship. Sound effects originally created



for the Dalek control room were used for the Rill central chamber; other sound effects from the first Dalek story were re-used, including the Dalek city door sound, here used as the airlock of the Drahvin space vessel.

Air Lock

At a late stage in production, Anthony Paul, originally hired to provide the Rill voice, dropped out and was replaced by Robert Cartland, whom Pinfield had already cast to appear in *Mission to the Unknown* as Malpha; Cartland had appeared with Martinus in a production of *The Beaux' Stratagem* in March 1962. Also joining the cast was petite French actress Pepi Poupee (whose real name was Kathleen Gearen), who was to operate Chumbley C, the robot stationed outside the Drahvin ship in *Air Lock*. Various amendments were made to the script of *Air Lock*; the dialogue between Vicki and the Chumbley, in which she learns the true nature of the Rills, was rewritten to run shorter; and a new sequence in which the Doctor and Vicki encounter the patrolling Drahvin One as they approach the Drahvin vessel was inserted.

Air Lock was recorded in Studio 4 on Friday 23 July, beginning with a re-enactment of the reprise. Title slides ran over a shot of a Rill. Emms' idea to use a speeded-up tape slowed down when a Chumbley attempted to speak was used early in the episode. The episode incorporated a flashback sequence, where the Rill/Chumbley recounts their first encounter with a Drahvin. One of the cameras zoomed in on the Rills' eyes, then a defocused mix – suggesting the passage of time – was used to blend into an image from another camera on the planetary



Left:
A hideous Rill.

surface set. This showed Lyn Ashley lying face-down on the ground as the dead Drahvin in the sequence where Maaga fights off the Rills and kills her own soldier. To indicate that this was shown from the Rills' point of view, Emms' script suggested that there should be other glimpses of more Rills at the edge of the shot. The 'Next Episode' caption was superimposed over the pressure dial on the airlock wall.

In terms of the music featured, the Rill appeared at the window to *Rapsodie De Budapest*, *Moelle De Lion* was heard when the Drahvins asked Maaga if they should patrol and for the flashback of the soldier being killed, *Marche* for the Chumblies escorting Vicki and later for the Doctor's party hurrying from the Rill Centre, *Sonatine* for Steven overpowering his guard and reaching the airlock, and *Mister Blues* for Maaga giving Steven three options. *Toccata Toccarde* by Jacques Lasry from the B-side of *Mister Blues* was used for Vicki's realisation about the Doctor's sabotage (replacing the planned cue *Spontanéité*).

The same day that *Air Lock* was recorded, Hartnell's contract was revised to take into account Serial V now being the 12-part *Dr Who and the Daleks Master Plan*. On BBC1's *Junior Points of View*, host Sarah Ward revealed how young viewer Lorna Goldsworthy had sent in a story called *Where Death Walks!* in which Vicki

Connections:
Phew, what a pong!

▶ As Vicki identifies from the smell, the Rills breathe ammonia gas – a compound

of nitrogen and hydrogen with the formula of NH_3 .



was captured by strange tribe called Kratonians who imprisoned her in their purple cavern.

Hartnell revealed that he had given his wife a half-inch solid gold TARDIS topped with a sapphire in a *Daily Mirror* interview, *Just the Job for Mr H*, which

appeared on Wednesday 28 July. Purves' contract was amended on Thursday 29 July; following his option for a further 20 shows starting with *The Daleks' Master Plan*, the later option of 26 was now split into two batches of 13 to be exercised by Friday 4 February and Friday 13 May 1966 respectively. O'Brien's contract was revised the following day to include an option for a further 20 shows up to Friday 11 March.

More script amendments were made prior to the recording of the final episode, *The Exploding Planet*. Dialogue from Maaga about Drahvin One's failure on patrol was added to the early scenes, and Steven's speech about the Rills' trust and respect for each other was extended quite significantly. Similarly, the scene in which the Doctor, Vicki and Steven say goodbye to the Rills was lengthened. To heighten the tension of the situation, all the times scripted as remaining until dawn were advanced by three hours (eight hours was reduced to

Below:
Maaga will save her crew, whatever the cost.

only five, for example). Further rewrites were made to the closing sequences where the lone Chumbley which has escorted the Doctor's party back to the TARDIS goes to face its own destruction. To dovetail into *The Myth Makers*, Vicki was to injure her ankle as they return to the ship, giving a reason for Vicki to remain in the TARDIS during the next 'regular' episode, *Temple of Secrets*. An additional sequence was grafted onto the final TARDIS scene to bridge the narrative into *Mission to the Unknown*, indicated in the camera script thus: "Doctor Who watches her [Vicki], and senses her nostalgia. He moves to join her and together they stand looking at the scanner."

Final episode

At a late stage, it was decided not to record the final sequence of *The Exploding Planet* with the rest of the episode, but to record it instead with *Mission to the Unknown* and insert it at the editing stage. The reasons for this were two-fold: firstly, the final scene required a section of an alien jungle (later revealed to be the planet Kembel) to be erected in studio for only a very short scene in *The Exploding Planet*, whereas the bulk of the narrative of *Mission to the Unknown* took place in this set; and actor Barry Jackson was not required for any other material in *The Exploding Planet*, meaning that he need only be hired for the recording of *Mission to the Unknown*.

The venue for the recording of *The Exploding Planet* was Studio TC3 on Friday 30 July. This was the final recording day before the summer holiday for the regular cast, and O'Brien was given a revised version of the contract which had been issued to her on Friday 21 May. This earlier contract, her third, had booked





her to appear in three four-part serials – *The Time Meddler*, *Galaxy 4* and *The Myth Makers*, all to be recorded by Friday 8 October; she was now optioned to appear in a further 20 episodes of *Doctor Who*, all to be recorded by Friday 11 March 1966. A photocall for the Drahvins was held during camera rehearsals at 4pm.

The evening recording began with a new version of the cliffhanger from *Air Lock*, with captions running over a shot of the dial in the pressure chamber. Simple effects were used for the Chumbley's attack on the Drahvin ship; a flash charge placed on the airlock door was rigged to detonate on cue, and the tremors which hit the Drahvin living area were achieved by shaking the camera. After the film sequence showing Drahvin Three coming up behind a Chumbley with a club, the wrecked Chumbley prop was placed on set for the subsequent scene. The departure

of the Rill ship was indicated by light flickering on the faces of the Doctor and his companions. In the closing scene, the scanner mixed between two caption slides; the first shot zoomed in on millions of stars and then mixed to a picture of a planet.

For the final episode's music score, *Sonatine* covered Steven trapped in the airlock and the Drahvins spotting more Chumblies, *Mister Blues* as Maaga ordered her soldier to destroy the guarding Chumbley, *Pièces Nouvelles* when Drahvin Three left to attack the Chumbley, *Moelle De Lion* as the cable ran from the TARDIS to the Rill Centre, *Toccata Toccarde* as Maaga led her soldiers towards the Rill Centre and aimed for the spaceship (replacing the planned *Invention à 2 Voix en Ré Mineur*), *Rapsodie De Budapest* as Drahvin Three appeared in the Rill Centre, and *Marche* as the Drahvins chased the TARDIS crew.

Galaxy 4 completed recording in Studio TC4 shortly after 8.30pm on Friday 6 August, when the final scene of *The Exploding Planet* was recorded. As Garvey moved out of shot on the jungle set, the caption 'Next Episode: *Mission to the Unknown*' was superimposed (originally it had been planned that the episode would conclude with a caption reading 'Next Episode: *Temple of Secrets*'). The sting in the final scene was *Synchro-Stings 17* by 'Trevor Duncan' (ie Leonard Treblico) from a 1956 Impress disc (IA 143). ■

Left:
Cheer up,
it might
never happen!

PRODUCTION

Tue 22 Jun 65 Ealing Film Studios
Stage 3: Planet Surface/Ext. Phonebox/
Landscape/Field

Wed 23 Jun 65 Ealing Film
Studios Stage 3: Field [attack on
Chumbley]/Landscape [Maaga
and Drahvins]

Thu 24 Jun 65 Ealing Film Studios
Stage 3: Landscape [Doctor's party
with Chumblies]

Fri 25 Jun 65 Ealing Film Studios
Stage 3: Landscape [inserts]/
Model: Rill Centre and drill

Fri 9 Jul 65 Television Centre Studio 4:
Four Hundred Dawns

Fri 16 Jul 65 Television Centre
Studio 4: *Trap of Steel*

Fri 23 Jul 65 Television Centre
Studio 4: *Air Lock*

Fri 30 Jul 65 Television Centre
Studio 3: *The Exploding Planet*

Fri 6 Aug 65 Television Centre Studio 4:
The Exploding Planet [Garvey insert only]

Publicity

▶ *Girls chase Dr Who* announced the *Daily Express* on Friday 25 June which revealed that 'the Drahvins may look better than the Daleks but they don't behave any better' and that the 'Chumlies' [sic] were 'soft-hearted robots'. "It makes quite a change to have beautiful girls as Dr Who's enemy," commented Verity Lambert.

▶ *Meet the Drahvins* was the title of the piece in the *Daily Sketch* with a photo of Lyn Ashley and William Emms commenting of the Drahvins: "I wrote them as male, then somebody suggested it would be fun to turn them into lovely girls." The writer's words also featured in *Enter Dr Who's new foes: The ray-gun blondes* in the *Daily Mail* where he added: "The Drahvins are not interested in the opposite sex. In fact, they are created in test-tubes." *Killer blondes* announced the *Daily Mirror* while *The Sun* ran a similar Drahvin photo warning *Look out Dr Who! They're beautiful, blonde... and deadly.*

▶ A follow-up piece appeared in the *Mail* on Saturday 26 when *A race of sizzlers* in the Comment section questioned the Drahvins' IQ. During rehearsals, Shaun Usher profiled William Emms in the *Daily Sketch* on Tuesday 13 July.

▶ On BBC1, *Doctor Who* had completed its second series with *Checkmate* on

Saturday 24 July. BBC1 viewers were missing the series, and after young Timothy Ward of Gloucester offered to loan the channel his granddad for a few weeks to replace William Hartnell, *Junior Points of View* host Sarah Ward revealed that the Doctor would be back on Saturday 11 September during its broadcast on Friday 30 July. However, David Gallagher of Peterlee, County Durham noted 'it is quite obvious that when he is in a very tight spot he will not be killed ... if he was the programme couldn't be called *Dr Who* anymore - he would be dead'.

▶ During August, the BBC in-house magazine *Ariel* had an item on make-up seen in *The Chase* to promote the forthcoming new series, William Hartnell's *Desert Island Discs* was broadcast on the BBC Home Service on Monday 23 August, and costume design on *Doctor Who* was discussed on *Junior Points of View* on Friday 27 by Sarah Ward: "Dr Who's clothes are designed very carefully so that the Doctor looks right in whatever age he turns up... The creatures who fight against him like the Zarbi and his friends the Menoptera take a long time to design."

▶ The *Radio Times* of Thursday 2 September previewed the following week's issue with a photo of the Drahvins to be encountered in *Galaxy 4*.



Above:
Deadly
Drahvins.

- » *Galaxy 4* (referred to as *Galaxy Four*) was previewed in *Radio Times* on Thursday 9 September with a short article reintroducing viewers to the characters of the Doctor, Steven and Vicki after the summer break, commenting on John Wiles' arrival and promising further adventures both with the Daleks and on the plains of Troy; the concept of the cloned Drahvins was compared to the breeding of individuals with fixed intelligence in Aldous Huxley's 1932 novel *Brave New World* (an influence which Emms later denied). The following week's issue also contained a brief preview of *Trap of Steel* illustrated by a photo of the Drahvins and Chumblies.
- » The serial was promoted in the small item *New four-part Dr Who* in the trade paper *Television Today* on Thursday 9 September; this indicated that the Doctor would meet the Drahvins on a planet in *Galaxy Four* and indicated

that the serial was produced by Verity Lambert. The following week, the paper printed an apology for this credit to current *Doctor Who* producer John Wiles.

- » The return of *Doctor Who* was promoted by means of a 1'45" trailer for *Galaxy 4* transmitted on BBC1 at 8pm on Friday 10 September; it was narrated by Shaw Taylor.
- » A Chumbley featured along with the Dalek Supreme at the International Air Show at Farnborough on Saturday 4 September, where Hartnell had made a personal appearance, apparently emerging from the TARDIS when it landed at the event (a lightweight police box having been dropped by a helicopter).
- » A photograph of the Drahvins promoted the return of *Doctor Who* to BBC1 in *The Daily Telegraph* on Monday 6 September.

Broadcast

- ▶ *Doctor Who* returned after its summer break when *Galaxy 4* was broadcast weekly on BBC1 from Saturday 11 September 1965.
- ▶ The ratings attained by the serial were higher than in the previous year, giving the new series a strong start; attracting over 11 million viewers, *Air Lock* would be the most watched episode of the 1965/6 series. Both of the last two episodes made the top 20 shows of the week. The first episode overlapped the end of regional shows (including *The Forest Rangers* on ATV-London and others, *Sir Francis Drake* on ABC, *Boots and Saddles* on Southern), the News and then the pop variety show *Thank Your Lucky Stars*; dropping back by 10 minutes from the second episode on, *Galaxy 4* spent two weeks opposite networked editions of *Thank Your Lucky Stars* before ITV launched its first major assault against *Doctor Who*.
- ▶ On Tuesday 21 September, the *Daily Mail* announced that the commercial franchise ABC had purchased the expensive American film series *Lost in Space* hoping it would beat *Doctor Who* in the ratings in *Challenge to Dr Who: Enter the Space Family Robinson*. Similarly, Jack Bell of the *Daily Mirror* reported *ITV declares war on Dr Who* the same day, while the *Daily Express* ran a piece on scheduling (*TV rivalry: Is the viewer being forgotten?*) on Wednesday 22 which noted that ABC would be running the new 'space serial

from Hollywood' exactly opposite *Dr Who*. *Television Today* also noted the challenge from *Lost in Space* on Thursday 23 with *The Fight Begins: ABC varies schedule*.

- ▶ In *Television Today* on Thursday 23 September, critic Bill Edmund found the Doctor 'and his companions a little sluggish after their holiday [...] Vicki and Steve [sic] seem to have taken over painlessly from Ian and Barbara, but so far this story by William Emms seems rather slow'.
- ▶ One forum in which *Galaxy 4*, and the Chumblies in particular, were heavily discussed was BBC1's *Junior Points of View* programme. There had been a storm of protest in July when *Doctor*

Right:

Maaga and her troops prepare to attack.





Left:
The heroic
Steven Taylor.

Who's second series had concluded – but on Friday 24 September, host Muriel Young reported a surprising reaction to the first two 1965/6 series episodes, several young viewers having called the programme “absolutely stupid” and “dreadfully boring”. But, continued Young, the saddest cry of all came from Blackheath: “Why did the producer of *Dr Who* call those creatures the ‘Chumblies’? When I get back to school my friends will probably make a saying and keep on at me about it... Yours, Paul Chumley.” Young attempted to explain that ‘Chumbley’ was actually a combination of two nice words coined by Vicki, adding: “We hope to be able to introduce you to a Chumbley *Doctor Who* type in *Junior Points of View* sometime soon.”

- ▶ At the BBC Programme Review Board meeting on Wednesday 29 September, it was noted that television programme controller Huw Wheldon ‘expressed satisfaction with the “Chumblies”’. The following day in *The Listener*, the TV critic noted: ‘In the last instalment one of these girls was breaking down a human being by removing oxygen from the room he was in. It will finish on the side of the angels I am sure; but it is nightmare food and could raise trouble among feminists as well as psychiatrists.’

- ▶ On Thursday 30, Muriel Young recorded a three-minute interview with William Shearer about his role as a Chumbley two months earlier. On the Friday 8 October edition, new presenter Sarah Ward read out more comments about the Chumblies: “The Chumblies are pathetic... [they] look like jellies that have been taken out of the mould too soon” (Mairi Stewart); and “I like those mechanical Chumblies. They would beat those silly Daleks any day. Will I ever see a Chumbley again?” (David Korn). Although Ward was unable to comment about the robots’ return, she introduced both the taped Shearer interview and a 35mm extract from *Four Hundred Dawns* featuring a Chumbley.

- ▶ A positive note for *Doctor Who* was sounded by a letter from Aubrey Holmes of Bradford welcoming the series back and praising Hartnell in *Radio Times* on Thursday 30 September. Elsewhere in the issue, the new television season was considered noting that *Dr Who* represented science-fiction on BBC1 where the lead character was ‘at present extricating himself from his difficulties in Galaxy Four’ and after fleeing the Drahvins would land in Ancient Greece at the time of the Trojan War while the Daleks would appear in a ‘brief “trailer” episode’ and back for ‘a 12-part adventure in good time for Christmas’.

- ▶ From Saturday 2 October, ABC, Southern, Westward, TWW, Teledu Cymru, Tyne Tees, Border, and

Grampian scheduled *Lost in Space* at 5.15pm with the News at 6.10pm, in a move which would eventually damage *Doctor Who*'s ratings. ATV London and other regions retained *Thank Your Lucky Stars* at 5.50pm. At the BBC Programme Review Board on Wednesday 27 October, the drop in audience size between Week 39 and Week 40 (ie the end of *Galaxy 4*) was noted.

- It seems that there were either plans for a second Drahvin serial or a merchandise licence in the offing because, on Thursday 14 October, John Wiles checked with the BBC copyright department about who owned rights in the Drahvins from *Dr Who and the Chumblies* [sic]. The copyright department claimed that because Emms' concept had been adapted by Lambert, it was best to treat the Drahvins as being held jointly between Emms and the BBC.

Below:
Four against
one doesn't
seem fair.



- The asphyxiating cliffhanger to *Air Lock* was recalled by TV critic Monica Furlong of the *Daily Mail* on Friday 12 November when she commented how a similar sequence had appeared in *The Neptune Affair*, the episode of *The Man from U.N.C.L.E.* screened the previous evening.
- The Chumblies were still attracting attention as late as Friday 29 July 1966, with a letter from a Fiona Knight: 'Please, please could I see on *Dr Who* some more of the Chumblies. They are so kind and sweet. I like them better than the Daleks.'
- Galaxy 4* was sold abroad as 16mm film recordings to six territories: Australia (where it was broadcast in October 1966, airing with a G rating after the teaser for *Mission to the Unknown* was removed from *The Exploding Planet*); Barbados (broadcast 1967), Zambia (January 1968), New Zealand (where it was transmitted in December 1968); the Sierra Leone (October 1970) and Singapore (where the New Zealand prints were broadcast in October 1972). Although the videotapes had been wiped (*Four Hundred Dawns*, *Trap of Steel* and *The Exploding Planet* on Thursday 17 August 1967, and *Air Lock* on Friday 31 January 1969), BBC Enterprises did retain the 16mm films until 1977, having been marketing the serial as late as 1974; an extract from *Four Hundred Dawns* was used in the compilation of the *Lively Arts* documentary *Whose Doctor Who*. A longer version of this sequence was retained on 16mm film by a fan after


Left:

It's a laugh a minute being a Drahvin.

the rest of the episodes were 'junked' by the BBC, which considered them to be of no further value; a brief shot of the opening TARDIS sequence from the same episode exists on silent 8mm home movie film.

► No further *Doctor Who* episodes scripted by William Emms made it to the screen, although he was commissioned to write a serial titled *The Imps* on Monday 17 October 1966. First drafts were delivered on Monday 31 October with rewrites following on Monday 21 November, but the scripts were formally abandoned at a very late stage. *The Imps* was written off on Wednesday 4 January 1967. Emms later adapted some of the ideas contained in *The Imps* for use in a *Doctor Who* 'Choose Your Own Adventure' book, *Mission to Venus*, published by Severn House in 1986. He continued to submit storylines to the *Doctor Who* office for consideration but none were taken up.

► Following *Galaxy 4*, Emms had a lot of problems with other scripts for BBC TV being rewritten, not accepted and not returned. When complaining about these experiences later in 1965, he commented that in comparison the *Doctor Who* production office was superbly enthusiastic and treated him very well.

► Emms continued to write for series such as *The Newcomers*, *Emergency Ward 10*, *The Revenue Men*, *Champion House*, *Mr Rose*, *Detective*, *The Expert*, *Callan*, *Ace of Wands*, *Owen MD* and *Crown Court* after which he became the resident dramatist at the Nottingham Playhouse, a fellow in drama and communications at Sevenoaks School, and then moved to Australia in 1974 where he worked on shows such as *Homicide*. By the early 1980s he had returned to Britain, where he worked on *Crossroads*, which he had edited previously in the early 1970s. Disenchanted with television, Emms began writing novels and in 1989 returned to teaching. John William Emms died in May 1993.

► On Sunday 11 December 2011 at the *Missing Believed Wiped* event at London's BFI it was announced that the missing *Air Lock* had been recovered. The print, thought to be one of those supplied to Australia, was purchased previously by TV engineer Terry Burnett, who had not realised the significance of the material. Returned in July 2011, this 16mm film recording was missing the final shots of the episode and the closing credits.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Four Hundred Dawns	Saturday 11 September 1965	5.40pm-6.05pm	BBC1	22'21"	9.0M (23rd)	56
Trap of Steel	Saturday 18 September 1965	5.50pm-6.15pm	BBC1	24'51"	9.5M (22nd)	55
Air Lock	Saturday 25 September 1965	5.50pm-6.15pm	BBC1	24'19"	11.3M (13th)	54
The Exploding Planet	Saturday 2 October 1965	5.50pm-6.15pm	BBC1	24'47"	9.9M (20th)	53

Merchandise

Below:
Novelisation
of the story,
with a cover
by Andrew
Skilleter.



Centre:
Titan's script
book, with
a cover by
Alister Pearson.

Galaxy 4 was novelised by Williams Emms. The book was published in hardback by WH Allen in 1985 and in paperback by Target in 1986. In July 1994, Titan Books published *Doctor Who The Scripts: Galaxy 4* by William Emms, and edited by

John McElroy. The book contained the complete script of the story, together with never-before-published background and technical information.

The existing sequence from the first episode of *Galaxy 4* was included as part of *The Missing Years* documentary featured in *The Ice Warriors* Collection VHS box set released in November 1998. This was also included on the *Doctor Who: Lost in Time* DVD box set, released by

2|entertain in November 2004, along with the Australian censor clips taken from the serial.

A shortened reconstruction of *Galaxy 4* using off-screen stills, audio recordings and animation, plus the recovered third episode to tell the story, was included among the special features on the second disc of *The Aztecs – Special Edition* DVD released by 2|entertain in March 2013.

Music and sound effects from *Galaxy 4* were released on the BBC CD *30 Years at the Radiophonic Workshop* in July 1993 and on *Doctor*

Who at the BBC Radiophonic Workshop – Volume 1: The Early Years 1963-1969 in May 2000. The tracks from *Galaxy 4* were: *Chumbley (Constant Run)*, *Chumbley at Rest*, *Chumbley Sends Message*, *Chumbley Dome (Rises/Falls/Rises/Falls)* and *Chumbley Dies*. In June 2000, BBC Worldwide released *Doctor Who: Galaxy 4* as a

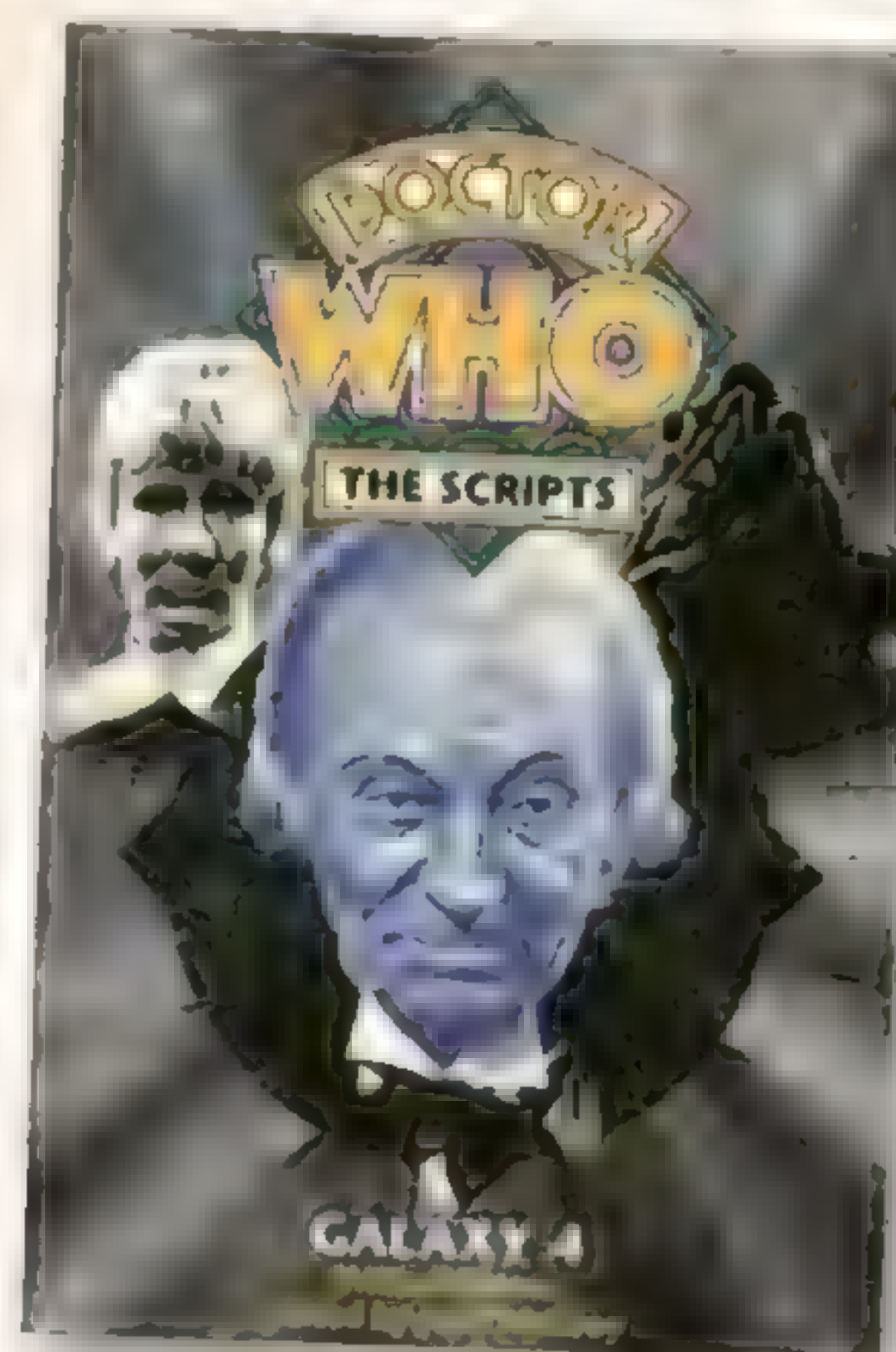
double-CD of the off-air soundtrack, narrated by Peter Purves.

In August 2010, BBC Audiobooks released *The Lost TV Episodes: Collection One*. This contained the soundtrack CDs for *Marco Polo*, *The Reign of Terror*, *The Crusade*, *Galaxy 4* and *The Myth Makers*. The set contained an additional CD with

interviews and PDF copies of the original camera scripts.

The music of Les Structures Sonores (Jacques Lasry, François Baschet) – some of which was used in *Galaxy 4* as stock tracks – was available as an MP3 release from Trunk Records in April 2013. Tracks from this release which were included in *Galaxy 4* were: *Moelle De Lion* and *Rapsodie De Budapest*. Incidental music and special sound from the serial was also included on the four-CD edition of Silva Screen's *The 50th Anniversary Collection* in 2013, and the 11-CD edition, AKA *The TARDIS Edition* in 2014.

Harlequin Miniatures issued metal models of a Chumbley and Rill in 1998, and a Drahvin in 1999. ■



Cast and credits

CAST

William Hartnell.....Dr Who
Maureen O'Brien.....Vicki
Peter Purves.....Steven

with

Stephanie Bidmead.....Maaga
Marina Martin.....Drahvin One
Susanna Carroll.....Drahvin Two
Lyn Ashley.....Drahvin Three
Robert Cartland.....Rill Voice [3-4]
Jimmy Kaye [1], **William Shearer** [1-4], **Angelo Muscat** [1-4] **Pepi Poupee** [3-4], **Tommy Reynolds** [4].....Chumbley Operators
Barry Jackson.....Garvey [4]

UNCREDITED

Bill Lodge, Brian Madge, Peter Holmes, David Brewster.....Rills
Lyn Ashley.....Dead Drahvin

CREDITS

Written by William Emms
 Title music by Ron Grainer and the BBC Radiophonic Workshop
 Costumes supervised by Daphne Dare [4]
 Make-up supervised by Sonia Markham [4]
 Lighting: Ralph Walton [4]
 [uncredited: Derek Hobday [1]]
 Sound: George Prince [4]
 Story Editor: Donald Tosh
 Designer: Richard Hunt
 Producer: Verity Lambert
 Directed by Derek Martinus
 [some film sequences directed by Mervyn Pinfield, uncredited]

NB: no documentation giving on-screen credits is known to exist

Below:

The Doctor, Steven and Vicki encounter a Chumbley.



Profile

DONALD TOSH

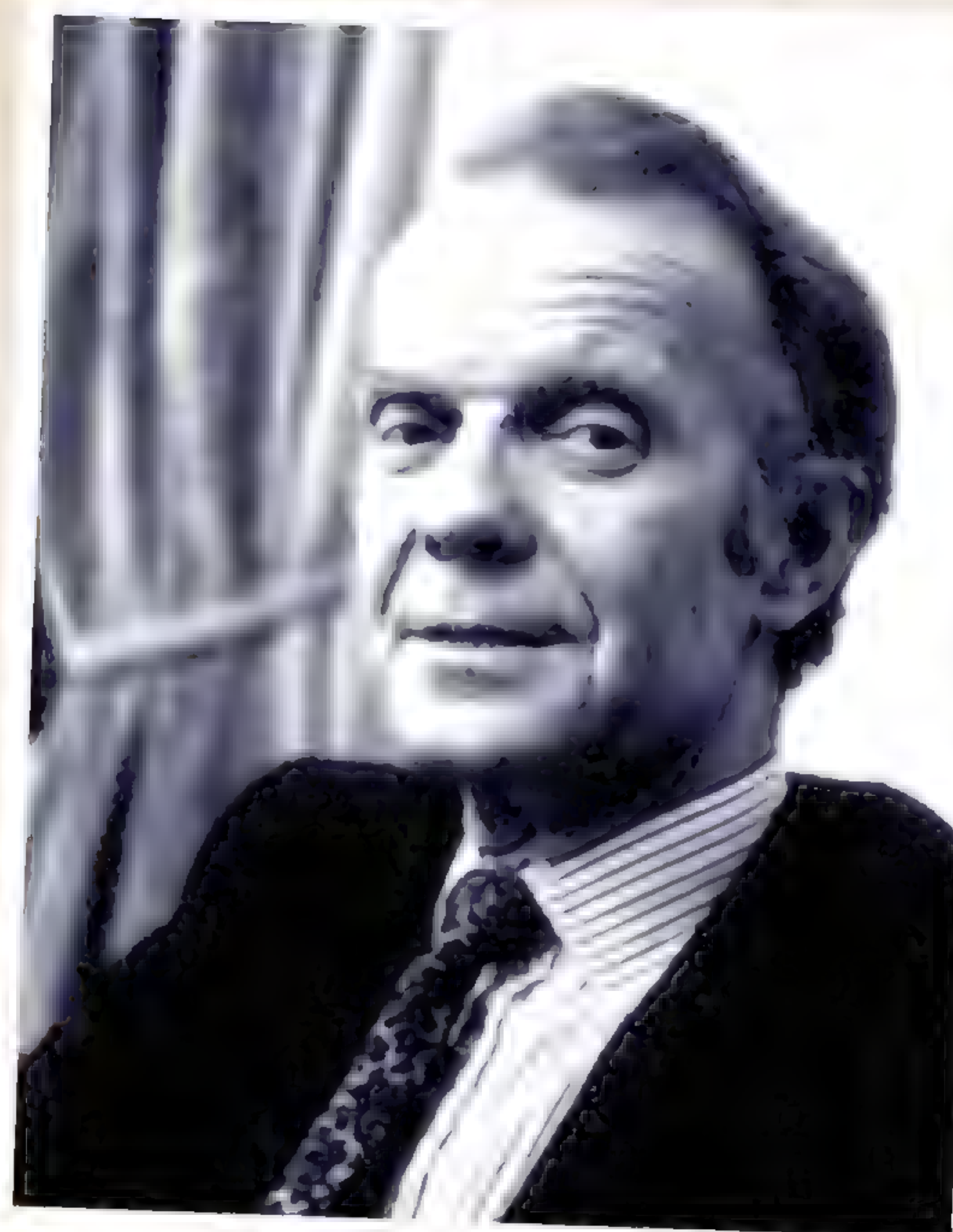
Story Editor

Donald Hugh Tosh was born on 16 March 1935 to Scottish parents, his father hailing from the Highlands and his mother from the Borders. Spending parts of his childhood in St Andrews and Angus, he attended public school in Bristol.

Having been taken to London theatre shows by an uncle, Tosh wanted to act. After completing his National Service in Egypt and Cyprus, he took London theatre parts but soon suffered stage fright so moved behind the scenes to read and advise on scripts. His critical reviews earned him the nickname Knocker Tosh.

In late 1957 he joined Granada Television's Story and Contract Department, reading scripts and handling contract issues. Instructed to find a soap opera to rival ATV's *Emergency – Ward 10*

Below:
Donald Tosh
script-edited
Compact
in 1964.



in 1960, Tosh championed a submitted idea entitled *Florizel Street*. His boss Sidney Bernstein replied, "I would take a lot of convincing anyone's going to be interested in a lot of boring people living in a back street in Manchester." The memo was later framed on Tosh's office wall after the show eventually aired as *Coronation Street*.

Internal politicking made Tosh redundant after six years in 1963, but he was invited by the BBC's Donald Wilson to work on classic serials, trebling his salary from £950 to £3,000. Arriving at the BBC, however, he temporarily replaced the script editor of twice-weekly soap *Compact* who had fallen ill. Despite little interest in soap, the few weeks' cover became 18 months. Tosh finally asked to leave *Compact* in April 1965 and was offered either new twice-weekly soap *199 Park Lane* or *Doctor Who*.

Choosing the latter (his young stepson Perry was a keen viewer) he trailed predecessor Dennis Spooner from mid-May 1965, attending studio recording on the third episode of *The Chase* [1965 – see Volume 5]. First credited as story editor

on *The Time Meddler* [1965 – see Volume 5], his first successful commission was *The Myth Makers* [1965 – see page 64].

Though in accord, he and his new producer John Wiles had different tastes in stories, Tosh preferring historicals and Wiles science-fiction. As Tosh told *Doctor Who Magazine* in 2010: “Johnny and I believed that *Doctor Who* should be every child’s favourite nightmare.”

Tosh found himself performing major rewrites to the first six episodes of *The Daleks’ Master Plan* [1965/6 – see page 92] to Terry Nation’s minimal script submissions, uncredited. He also extensively rewrote *The Massacre of St Bartholomew’s Eve* [1966 – see Volume 7], frustrated at writer John Lucarotti’s poor historical research.

Tosh was often a go-between, smoothing troubles between Wiles and the difficult Hartnell. A plan by Wiles and Tosh to replace him during *The Celestial ToyMaker* [1966 – see Volume 7] was reversed by incoming head of serials Gerald Savory.

Wiles instead departed and Tosh found himself out of step with new producer Innes Lloyd’s plans for the series. Deciding to leave, Tosh provided swansong script *The Celestial ToyMaker* based on a Brian Hayles idea. Tosh returned from a much-needed six-week holiday (his delayed honeymoon, having married Dorothy Coysh in summer 1965) to find the script rewritten by Gerry Davis. Tosh asked for his co-credit to be removed.

He wrote Southern’s children’s thriller serial *Mystery Hall* (1967) and *Thirty-Minute Theatre* entry *Happiness is E Shaped* (aired 31 January 1968) before the BBC recalled him to work on the Peter Cushing TV series of *Sherlock Holmes* (1968), script editing alongside John Barber.

Tosh submitted deadly plant *Doctor Who* script *The Rosemariners* for Patrick



Troughton’s Doctor but it was sidelined by an unmade film about the American Civil War. *The Rosemariners* was eventually produced for Big Finish’s *Lost Stories* range in 2012.

After five months researching British Army history for BBC drama series *The Regiment*, Tosh was moved over to script edit *Ryan International* (1970), about a Paris-based lawyer, while a *Drama Playhouse* pilot of *The Regiment* (broadcast 23 November 1970) was produced. Tosh was vociferously furious with the pilot’s lack of historical accuracy, the outburst effectively ending his TV career.

His final BBC credits were in radio, in morning play series *Family Group* (transmitted 14 April 1971) and a *Saturday-Night Theatre* adaptation of W Somerset Maugham’s *The Bishop’s Apron* (15 May 1971).

He worked briefly in the legal profession, then for English Heritage, becoming chief custodian of Sherborne Old Castle, Dorset, then St Mawes in Cornwall, where he maintained premises and wrote historical guidebooks.

Tosh made a cameo appearance in a party crowd scene in *An Adventure in Space and Time* (2013). Widowed in later life, he lived in Colchester, Essex. ■

Above:

Donald Tosh extensively rewrote *The Massacre of St Bartholomew’s Eve*.



MISSION TO THE UNKNOWN

➤ STORY 19

Deep in the jungles of Kembel, the Daleks plot to take over the galaxy. Can Space Security agent Marc Cory get a message to Earth before it's too late?



Introduction

In the 1960s, the production of *Doctor Who* was a treadmill: one episode a week, year in and year out, with few opportunities to get off. There was a short break in the summer, but otherwise, if the regular cast members wanted a holiday, they had to be written out of an episode. As early as the fifth story, *The Keys of Marinus* [1964 – see Volume 2] the Doctor absented himself for two of the six episodes. Later the same year, regulars Carole Ann Ford, Jacqueline Hill and William Russell took time off during *The Aztecs* [1964 – see Volume 2], *The Sensorites* and *The Reign of Terror* [both 1964 – see Volume 3] respectively. Towards the beginning of the third series the production team tried something that hadn't been done before and hasn't been done since – an episode without the Doctor or his companions.

But *Mission to the Unknown* did a lot to compensate for the absence of the

leads. Obviously, there were the Daleks – a huge part of the series' appeal in the early days – but the story also introduced a whole host of other aliens who were photographed for the press in the company of producer Verity Lambert [see Publicity, page 54]. The previous Dalek story, *The Chase* [1965 – see Volume 5] had presented us with a number of interesting creatures over the course of its six weeks. In one week, *Mission to the Unknown* introduced a broad variety of weird creations.

The scheming of these alien representatives serves as a prologue for *The Daleks' Master Plan* [1965/6 – see page 92] which was to follow. For a long time this was another thing that was unique to

'A WHOLE HOST OF
OTHER ALIENS...'

Mission to the Unknown. Plenty of stories have spawned sequels, but for a long while, this was the only one to effectively trail another story. In more recent times, however, it has become quite common for there to be mini-episodes that give us a taste of a forthcoming story. 2015's own Dutch tale, *The Magician's Apprentice*, *The Witch's Familiar* even had two.

It's safe to say that one of the things that makes *Doctor Who* an enduring success is that it's experimental. It tries different things and constantly strives to give us something we haven't seen before, even after five decades. The TARDIS crew may have skipped past *Mission to the Unknown*, but it's still very much in the spirit of the series we know and love. ■



Left:
Interesting
creatures... the
Aridians (right)
in *The Chase*.

STORY

An astronaut called Jeff Garvey wakes up in an alien jungle: “I remember now... I must...I must kill.”

His fellow astronauts, Marc Cory and Captain Gordon Lowery, are busy making repairs to their rocket. Garvey watches them from the undergrowth, and raises his gun to fire – but Cory shoots him first. Cory examines Garvey and finds a Varga thorn embedded in his neck. They go into the rocket, and Cory reveals to Lowery that he works for the Space Security Service and that the reason they came to this planet was because he had a hunch it was the location of a secret Dalek base. [1]

Outside, Garvey’s fingers twitch as he begins to turn into a Varga plant!

Cory and Lowery prepare a rescue beacon. Once they have recorded a message, a rocket launcher will shoot the beacon into orbit. [2]

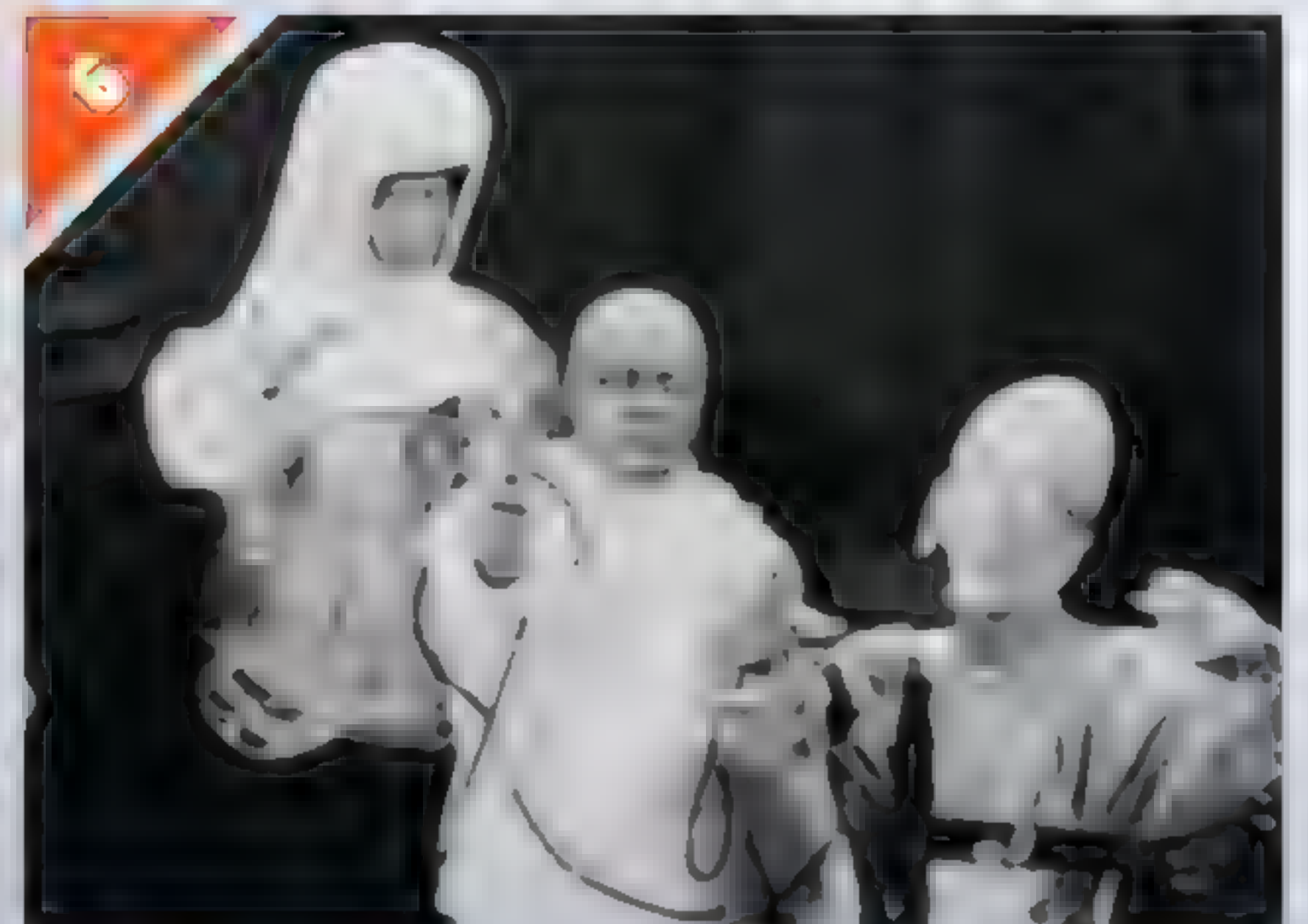
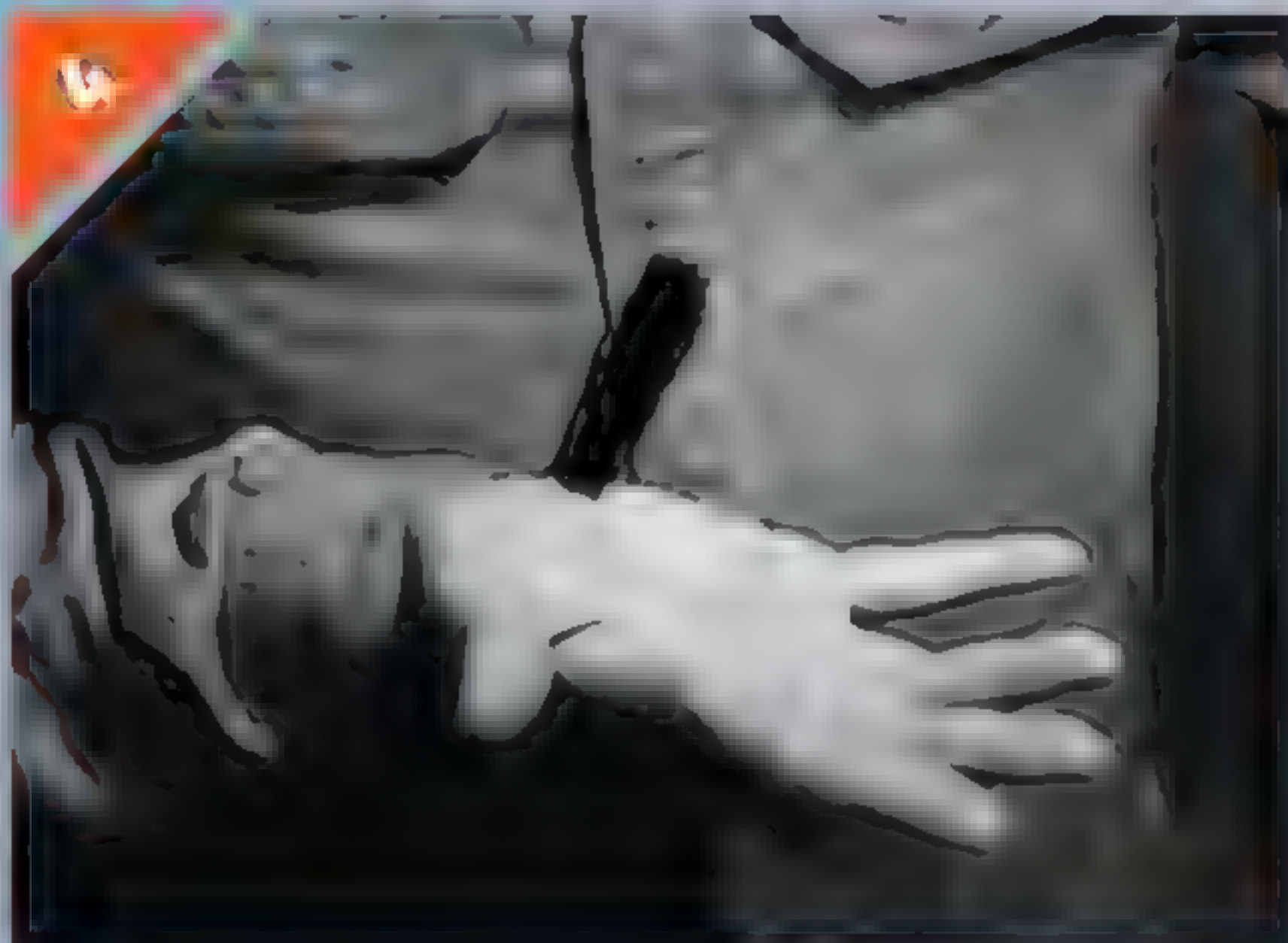
The Daleks’ city is not far away, and inside, a Dalek reports to the Dalek Supreme that an alien spacecraft has been located in the jungle. The Supreme orders it to be destroyed. [3]

As the Daleks approach, Cory and Lowery head into the jungle. They see the Daleks destroy the rocket, but then Lowery bumps into a Varga plant and becomes infected. [4]

In the city, emissaries of six of the powers of the outer galaxies gather in a conference room. They pledge allegiance to the Daleks’ plan of galactic domination, beginning with the Earth! [5]

As Lowery turns into a Varga, Cory returns, saying he has overheard an announcement of a plan to invade the galaxy. Lowery lifts his gun to kill him, so Cory shoots him, then records his message for the beacon. But the Daleks locate him before he can launch it and he is exterminated!

In the conference room, the emissaries and the Daleks chant, “Victory!” [6]



No broadcast images of Mission to the Unknown are available. Representative images used.

Pre-production

By early 1965, *Doctor Who* was a big success. Large audiences, boosted by the return of the Daleks in *The Dalek Invasion of Earth* [1964 – see Volume 4] in the weeks leading up to Christmas 1964, placed the series high in the TV charts. In what would effectively become a blueprint for the next two years, the series' commissioning pattern had settled down; standard four-part serials would be broken up with a six-part Dalek serial slotted in twice a year. Story editor Dennis Spooner had already commissioned Dalek creator Terry Nation to pen a third Dalek serial, *Dr Who and the Daleks* (III) – latterly *The Chase* [1965 – see Volume 5] – in December 1964. While Nation was delivering these scripts, an extra episode was allocated to the series' production team.

The previous October, *Planet of Giants* [1964 – see Volume 3] had been cut from four episodes to three in post-production. Apparently for this reason, head of drama Sydney Newman had given producer Verity Lambert an extra episode as recompense; the episode would be recorded in early August, scheduled for the end of the series' second recording block. Although the

regular cast members were not booked so far in advance, the stories were generally structured as four- and six-parters; the extra episode failed, therefore, to fit such a schedule.

Verity Lambert

During spring 1965, it was felt that it was time for Verity Lambert to move on from *Doctor Who*. At the start of 1964, she had resisted attempts to move her onto the BBC Birmingham series *Swizzlewick*, but in early March 1965 it was announced that the BBC1 soap *Compact* was to be taken off at the end of July and replaced by a new twice-weekly serial *199 Park Lane*, which it was planned would be produced by Lambert.

With *The Chase* due for transmission in May and June 1965, Spooner and Lambert provisionally arranged for Nation to write another six-part Dalek serial to be screened over November and December in a bid to recreate the success of *The Dalek Invasion of Earth*; this evolved into the 12-part *The*

Above: Daleks and delegates plot universal destruction.

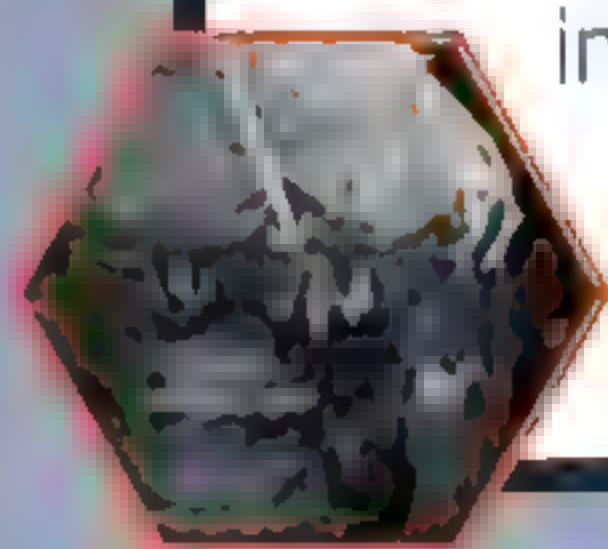
Connections: Gardening on Skaro

➤ Cory knows the only place Varga plants grow is on the planet Skaro. Skaro is the home world of the Daleks, and first featured in *The Mutants* (AKA *The Daleks*) [1963/4 – see Volume 1].



Connections: Plant double

➤ This is the second adventure in a row written by Terry Nation to feature dangerous plant life. *The Chase* [1965 – see Volume 5] saw the TARDIS travellers arrive on the planet Mechanus where part of the indigenous flora were intelligent carnivorous fungi christened “Fungoids”.



Daleks' Master Plan [1965/6 see page 92]. It was decided that the single episode could act as a ‘cutaway’ trailer for this serial, centred on the popular Daleks and featuring neither the Doctor nor his companions (in part an economy measure to save on the regulars’ fees).

Nation was commissioned to write the episode on Thursday 25 February for delivery on Friday 14 May; at this stage, the instalment was described as *Dalek Cut-Away*, and would be

referred to as such on most production documentation. Nation approached the episode as a technical problem, requiring a self-contained narrative and a small cast. However, the success of the Daleks in general – and, more significantly, the creatures’ imminent American début, courtesy of Aaru’s *Dr Who and the Daleks* film – had led him to consider the viability of a spin-off series featuring the Daleks alone (akin to the Dalek comic strip then running in weekly comic *TV Century 21*). Elements of Nation’s episode tested such a format, requiring a new force for good to combat the Daleks’ evil. In the wake of the September 1964 release of *Goldfinger*,

Below:
The alien delegates prepare for victory.

the James Bond films were highly popular – and Nation decided that his new hero, Marc Cory of the Space Security Service, would be a ‘space-age Bond’.

By April, Donald Tosh was in the process of replacing Spooner as story editor; incoming producer John Wiles would soon be trailing Lambert. To aid the handover, a document titled *The History of Doctor Who* was compiled. This listed all broadcast and planned serials; the final of these, Serial DC, was ‘a one-part Dalek cutaway... a trailer for the Dalek serial planned for November/December of this year’. This episode was to be made by the same production team as the preceding four-part serial, *Galaxy 4* [1965 – see page 12] – and all five episodes would be held back to start the 1965/6 series in September.

The planet Kembel

Nation had delivered his script for the cutaway episode by the target delivery date of Friday 14 May (he had also been writing for the ITC distributed film series *The Saint* during this time). The Dalek script opened in a tropical jungle, with strange sounds all around; Nation referred back to *The Dalek Invasion of Earth* in describing “a spine-tingling shriek as per the Slyther”. Originally the setting was the planet Varga, native home of the Varga plants (a reworking of *The Chase*’s Fungoids). However, during July, revisions on the scripts for *The Daleks' Master Plan* had seen the name ‘Varga’ change to ‘Kemble’, then ‘Kembel’ (‘Kemble’ had previously been used by Spooner, Nation’s co-writer on *The Daleks' Master Plan*, in *Space Vacation*, a 1962 episode of the Supermarionation show *Fireball XL5*). The Varga plants retained their original name, but would





now be noted as having been created by the Daleks on Skaro.

Nation's original setting for both this narrative and the subsequent 12-parter had been "one million AD".

The original draft script was headed *Dalek Cutaway*. The rehearsal script was entitled *Mission to the Unknown*. This described Marc Cory as 'tall, well-built and good-looking. He is thirty years old. Cold, efficient and ruthless. He is the "James Bond" of the Solar System. There are no identifying marks on his uniform at all.' Garvey was 'thirty-five. Wears an overall suit with some military markings.' There was an additional short scene in the jungle where two Daleks stop and watch the arrival of a spaceship overhead; this version did not have the arrival of Malpha.

The opening scene at the rocket between Cory and Lowery was shortened. Originally, Lowery called Cory a "sadistic swine!" after the latter has shot Garvey.

The Daleks were again led by the Dalek Supreme, as seen in both *The Dalek Invasion of Earth* and *The Chase*. The original script indicated there should be seven alien allies of the Daleks, but one name was blanked out (presumably for budgetary reasons) leaving 'Gearon, Trantis, Malpha, Sentreal, Beaus, Celation'. The name Zephon was added to the rehearsal script. Of the delegates, Nation indicated 'each is different, but more or less humanoid... The costuming for each is different. We want as

much variation as possible in these men, without them becoming comic.'

Although Lambert was still to be credited as producer on *Mission to the Unknown*, the daily running of the show had effectively passed to Wiles during production on *Galaxy 4*. While Lambert had been involved in some elements of setting up *199 Park Lane*, the series was allocated a different producer – Morris Barry. Lambert had then been asked by Newman to act as producer on the early episodes of a new BBC1 soap, *The Newcomers*, which was due to air in October 1965; she was then to get Newman's much-delayed *Sexton Blake Lives!* (later *Adam Adamant Lives!*) into production for 1966.

The episode, still known as *Dalek Cutaway* through to production, was given the title *Mission to the Unknown* in July; production paperwork referred to it variously as Serial T/A or as Serial T Episode 5. The director originally assigned to handle both *Galaxy 4* (Serial T) and *Mission to the Unknown* was Mervyn Pinfield, a veteran BBC figure and former *Doctor Who* associate producer. The remaining crew comprised costume designer Daphne Dare and make-up supervisor Sonia Markham (both of whom had worked on the show for some time), plus set designer Richard Hunt, who was new to the series. Aiding Hunt on the Dalek episode was Raymond Cusick, a regular designer on the series since the first Dalek serial. In terms of material from the Radiophonic Workshop. The Kembel jungle background had been created as part of the work on Serial T; all special sound effects for the episode came from existing sources. ■

Left:
Outgoing
producer Verity
Lambert
and friends.

Connections: Good vibrations

► One Dalek is seen using a 'seismic detector' attachment in place of the regular sucker arm appendage. This tracking device first featured in *The Chase* [1965 – see Volume 5] as the Daleks attempted to locate the TARDIS.



Production

Filming for Pinfield's five episodes took place on Stage 3A of the BBC's Television Film Studios at Ealing over a week from Monday 21 June. Early on, Pinfield's poor health required him to hand over to newly trained director Derek Martinus, who took over fully for the episodes' studio recordings. Pre-filming for *Mission to the Unknown* took place from 9.30am to 5.30pm on Friday 25, when the short scene in which Garvey mutates into a Varga plant was captured on 35mm film. Garvey was played by Barry Jackson, who had been Ascaris in *The Romans* [1965 – see Volume 4]; the actor was made up with the Varga's long white 'hair' in stages, eventually donning a complete Varga costume.

There was increasing media coverage about Nation and his creations spawned by the release of the cinema movie *Dr Who*

and the Daleks, including *The Observer* on Sunday 27 (*Who and Why on Nation*). In the *Daily Mail* on Monday 28, Desmond Zwar caught up with Nation in *Will the Daleks take over Mr Nation?*; the writer spoke of the chance of a Dalek television series in America.

Nation was interviewed again on Wednesday 21 July for BBC1 Cymru's *Wales Today*. *Dr Who and the Daleks* was again the subject when Joe Vegoda was interviewed by Mary Marquis on *A Quick Look Round* for BBC1 South

on Monday 26 July. Wednesday 28 July then saw Lambert appear on BBC2's *Late Night Line-Up* to discuss science-fiction alongside Nigel Kneale and interviewer Denis Tuohy.

Edward de Souza

Rehearsals for *Mission to the Unknown* began on Monday 2 August at the Territorial Army Drill Hall on Uxbridge Road. Playing Marc Cory, the episode's star was Edward de Souza. Best known as Miles in the sitcom *The Marriage Lines*, de Souza had studied at the Guildhall School of Music and Drama, worked in reps including Nottingham and Stratford and had featured in films such as Hammer's 1962 *The Phantom of the Opera*. Playing Lowery was Jeremy Young, who had played Kal in *100,000 BC* [1963 – see Volume 1]. Young worked on the episode while in rehearsals as MacDuff for *Macbeth* at the Edinburgh Festival; he had looked forward to working with William Hartnell again and was disappointed to find that the series' lead actor was not involved in this episode. Malpha, the principal speaking delegate, was played by Robert Cartland, a voice artiste whom Martinus had hired at short notice to provide *Galaxy 4*'s Rill voice. As with *The Chase*, the Daleks were operated by Robert Jewell, Kevin Manser, Gerald Taylor and John Scott Martin; the creatures' voices were pre-recorded, as usual, by Peter Hawkins and David Graham. This took place on Wednesday 4 August at Lime Grove Studio R between 12 noon and 8pm.

Connections: Cory, Mark Cory

▶ Lowery notes that as a Space Security Service agent, Mark Cory is "licensed to kill". This alludes to Cory's creative origins as a kind of James Bond in space. Ian Fleming's literary secret agent and his film series counterpart hail from the OO section of the British

Secret Service and operate with a licence to kill.





Mission to the Unknown was recorded in Studio TC4 at Television Centre on Friday 6 August (Studio 3 had originally been booked). At 3.45pm, Lambert joined the Daleks and the alien delegates for a photocall on the Dalek conference room set. Four of the Dalek props seen in *The Chase* were used again; one of the two original 1963 Daleks was painted black as the Dalek Supreme as in the previous two serials, while one of the 1964 props was fitted with the preceptor arm seen in *The Chase*.

Wearing Malpha's 'cracked' face, Cartland had the most make-up. There were also three Varga costumes which were sprayed with fireproof paint and left to dry outside during camera rehearsals.


Recording took place between 8.30pm and 9.45pm, starting with the final scene for *Galaxy 4: The Exploding Planet*. Showing Garvey on the jungle set, this had not been recorded the previous week to avoid both hiring Jackson and erecting the set for a single scene. After Garvey moved out of shot, opening title captions for the episode were superimposed over a shot of the empty jungle. Three recording breaks were scheduled, to both move the Daleks and add Varga make-up to Young's hand.

Hunt handled the jungle design, while Cusick concentrated on the UN Deep

Space Force Group 1 rocket and message launcher; the former was made from stock set elements, but, other items – such as Malpha's gun – were constructed by Shawcraft Models. Cusick was inspired by the Nuremberg Rallies for his design of the Dalek conference room. The closing caption "Next Episode: *Temple of Secrets*" was shown over a shot of the Daleks filing past.

The episode was scored with cues composed by 'Trevor Duncan' (ie Leonard Treblico) from a 1956 Impress disc (IA 143). Performed by the Lansdowne Light Orchestra, these were *Synchro-Stings 15* (for the opening scene), *Synchro-Stings 5, 6 and 7* (backing the episode title and writer credit with 6 also used for Garvey changing), *Synchro-Stings 11* (when Cory mentions the Dalek spaceship sighting), *Synchro-Stings 12* (as Cory declares the Daleks are here), the end of *Synchro-Stings 2* (as the Dalek Supreme ordered the Earth ship destroyed), *Synchro-Stings 9* (as Lowery was pricked by a Varga), *Synchro-Stings 3* (when the Dalek Supreme said Earth would fall first) and *Synchro-Stings 8* (as the Daleks chanted "victory").

Following her final episode of *Doctor Who*, Verity Lambert recorded the pilot for *The Newcomers* over Monday 9 and Tuesday 10 August.

One short cut made in editing removed Lowery searching the crashed rocket for part of the radio beacon. 

Connections: Earth occupation

➤ Lowery says that the Daleks invaded Earth "a thousand years ago". This could provide a date of circa 3264 for when *Mission to the Unknown* takes place if Lowery is referring to the events of *The Dalek Invasion of Earth* [1964 – see Volume 4], which took place around 2164.



Left:
Malpha is keen to get his hands on power.

PRODUCTION

Fri 25 Jun 65 Ealing Film Studios
Stage 3: Jungle [Garvey mutates

into Varga plant]

Fri 6 Aug 65 Television Centre
Studio 4: *Mission to the Unknown*

Publicity

Right:
The Dalek Supreme's diary made for interesting reading.

» Concurrent with the recording, the BBC Press Service issued a bulletin headed: *Top Secret – The Beasts from UGH*: 'At a secret meeting of UGH (United Galactic Headquarters) held on the planet VARGA on August 6 and convened at the command of the Daleks, a resolution was unanimously passed by the six great powers of the outer galaxies (Representatives of the planets GEARON, TRANTIS, MALPHA, SENTREAL, BEAUS and CELATION) that EARTH should be totally destroyed. This decision will be set in motion later this year [when] a terrifying war in which Dr Who [...] and his companions Vicki [...] and Steven [...] become dangerously involved. Also introduced are the Dalek's ally, the grotesque and terrifying Vargan, the plant-like creatures that change men into white-haired killers by stabbing them with their thorns.' It was noted that this single episode of *Doctor Who* which would not feature any of the series' principals would air on Saturday 9 October as a 'foretaste' of the 12-part Dalek story beginning in November. There was also a syndicated chat with Robert Cartland made available to the British press.

» On Saturday 7 August, the *Daily Express* and *Daily Mail* ran items about the episode; the latter covered the departure of 29-year-old producer Verity Lambert and contained a brief



comment from Varga extra Leslie Weeks. The press referred to the Daleks' grand alliance taking place at United Galactic Headquarters – UGH!

» The photocall and bulletin resulted in numerous media items on Saturday 7. A report 'from Planet Varga, Friday' appeared under the title *Dr Who's New Enemies* in the *Daily Mirror*, showing Robert Cartland as Malpha and Johnny Clayton as one of the other aliens (identified as 'Vargan... and his plant-like ally'). The presence of the Daleks at the United Galactic HQ was emphasised in promoting the episode due to air in the autumn. *UGH calls up new monsters to face Dr Who* was the title of Martin Jackson's report from the White City Studios in the *Daily Express*; the photograph of Verity Lambert

Broadcast

Despite the Daleks' presence, on transmission the episode's ratings were down on those for *Galaxy 4*; its audience appreciation figure was reasonable. Competition came from *Thank Your Lucky Stars* on ATV-London and Irwin Allen's new series *Lost in Space* on ABC, Southern and other regions. Later that evening on BBC1, Peter Purves could be seen in *Castles in the Air*, an episode of *Dixon of Dock Green* which he had recorded on Wednesday 9 June.

Reviewing the episode in *Television Today* on Thursday 14 October, Bill Edmund commented, 'Things were beginning to boil in this exciting start to the new *Dr Who* adventure.'

Some viewers were confused when the Dalek narrative did not continue the following week, as expressed in letters from the McGuire family and Yorkshire

and 'Confused' of Coventry read out on *Junior Points of View* on Friday 29 October with Sarah Ward explaining that the Daleks would be back soon on Saturday 13 November. Susan Lawes of Darlington added, "The Daleks are very silly things, they don't frighten anyone."

In a letter published in *Radio Times* on Thursday 11 November, concerned mother Mrs J M Shortland of London thought that the aliens seen were too horrific; this spurred further comments on Thursday 2 December, when the magazine's editor noted that the timeslot was not specifically aimed at children.

Although 16mm film recordings were made available as *Mission to the Unknown (Dalek Cutaway)*, the episode was never sold abroad and was withdrawn by BBC Enterprises after 1974. A 16mm film recording was considered by ABC in Australia, but rejected by the Film Censorship Board after a viewing on Tuesday 13 September 1966 determined that its content constituted "horror"; the material which caused offence included the Varga mutations, dialogue relating to killing (including the line "licensed to kill") and the masked alien delegates. The episode was neither purchased nor screened.

Decades on, there is still much debate over the 'serial' title for this single

Right:
"Do you come
here often?"





episode. The camera script was titled *Mission to the Unknown*, but also bore the description *Dalek Cutaway*; meanwhile, publicity photographs were labelled *Mission to the Unknown*. However, much BBC paperwork still refers to it as *Dalek Cutaway*: the Programme-as-Broadcast log for Saturday 9 October lists it as *Dalek Cutaway – Mission to the Unknown* whereas BBC Enterprises offered it

abroad as *Mission to the Unknown (Dalek Cutaway)*.

▶ *Mission to the Unknown*'s original 405-line tape was cleared for wiping as early as Thursday 17 July 1969, but was apparently still in existence until its erasure in July 1974. No footage from the episode is known to exist, although an off-air soundtrack survives.

The Daleks will rule supreme.

ORIGINAL TRANSMISSION

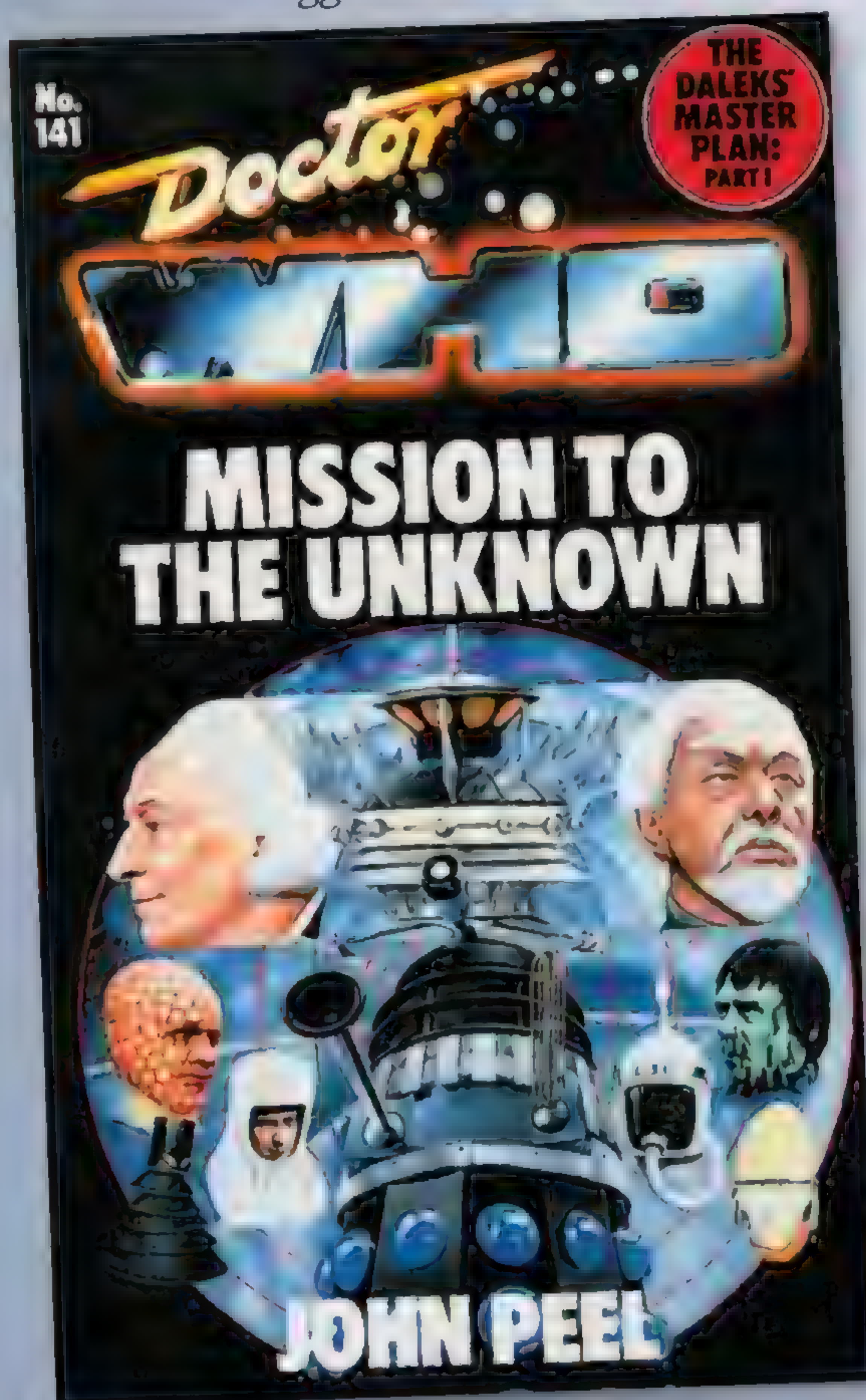
EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Mission to the Unknown	Saturday 9 October 1965	5.50pm-6.15pm	BBC1	24'42"	8.3M(37th)	54

Merchandise

Far right: BBC Radio Collection's original release of the soundtrack to the episode.

The narrative of *Mission to the Unknown* was included in the novelisation *Doctor Who – The Daleks' Master Plan: Part I: Mission to the Unknown* by John Peel and published in paperback by Target/WH Allen in September 1989. In May 2010, BBC Audiobooks released *Doctor Who – Daleks: Mission to the Unknown*, a five-disc set containing an unabridged reading of John Peel's novelisation, read by Peter Purves and Jean Marsh, with Dalek voices by Nicholas Briggs.

Right: Target novelisation with a cover by Andrew Skilleter.



Far right: BBC Audio's release of *The Daleks' Master Plan* included *Mission to the Unknown*.



Soundtrack releases

Mission to the Unknown featured on disc one of BBC Worldwide's five-disc CD off-air soundtrack *Doctor Who: The Daleks' Master Plan* in October 2001. In the same month in 2001, a CD of *Mission to the Unknown* was given away with issue 84 of *SFX* magazine to promote the soundtrack release of *The Daleks' Master Plan*. It included the complete soundtrack to *Mission to the Unknown*, along with linking narration by Peter Purves. A library edition of this audiobook was released by AudioGO in 2011.



In April and May 2010, *The Telegraph* newspaper gave away a series of *Doctor Who* audio adventures. On Friday 2 May, there was a voucher to obtain a CD-copy of *Mission to the Unknown* from WH Smith. ■



Cast and credits

CAST

William Hartnell Dr Who¹
 with
Barry Jackson Jeff Garvey
Edward de Souza Marc Cory
Jeremy Young Gordon Lowery
Robert Cartland Malpha
David Graham, Peter Hawkins Dalek voices
Robert Jewell, Kevin Manser, John Scott
Martin, Gerald Taylor Dalek operators

¹Credited but does not appear. Maureen O'Brien and Peter Purves were also billed as appearing in *Radio Times* but were not included in cast lists

UNCREDITED

Tony Starn, Roy Reeves, Leslie Weeks
 Vargas
Ronald Rich, Sam Mansary, Johnny Clayton,
Pat Gorman, Len Russell Planetarians

CREDITS

Written by Terry Nation
 Title music by Ron Grainer
 and the BBC Radiophonic Workshop
 Costumes supervised by Daphne Dare
 Make-up supervised by Sonia Markham
 Lighting: Ralph Walton
 Sound: George Prince
 Story Editor: Donald Tosh
 Designers: Richard Hunt, Raymond Cusick
 Producer: Verity Lambert
 Directed by Derek Martinus

NB: no known existing documentation gives on-screen credits for this serial

Above:
 "Aim for
 the eyepiece!"

Profile

VERITY LAMBERT

Producer

Verity Ann Lambert was born 27 November 1935 in Hampstead into a comfortable middle-class Jewish family. Father Stanley was a self-made chartered accountant who had married Ellie 'Corrie' Goldberg.

After the war, Lambert attended noted girls' school Roedean. It engendered an independent streak in her, and she left at 16 with six O-levels. Resisting her father's pleas to attend university, she took a six-month diploma course in French language and culture at the University of Paris, then a secretarial course at St James' College.

She became a secretary at the Kensington De Vere hotel and later worked in a lawyer's office. Through her father's connections to the Bernsteins, owners of Granada Television, she took secretarial work in their press office for six months.

She next joined another ITV franchise, ABC, as secretary to Dennis Vance, producer of play series *Armchair Theatre* (1956-74). Later she became a fully fledged production assistant on the series.

After Lambert was assigned as PA to Canadian director Ted Kotcheff in late 1957, they soon fell in love. The couple travelled to work in New York in July 1959 and again in 1961. On the latter visit she found work with mercurial TV producer David Susskind. This career break came at the cost of her relationship with Kotcheff, as Lambert put work before love.

Returning to England in 1962, she hoped to direct but instead reassumed

her ABC PA job on shows including *The Avengers*. ABC's head of drama from summer 1958 had been straight-talking Canadian firebrand Sydney Newman, a mentor to Lambert, so when he left ABC to become BBC head of drama in December 1962 she contemplated her own future in television. Sensing a glass ceiling for women, she considered going into the antiques trade if she failed to progress soon.

Soon after arriving at the BBC, Newman sought a producer for the forthcoming *Doctor Who* and, after being turned down by Don Taylor, Shaun Sutton and Richard Bates, he called Lambert. In 1986, Newman reflected that Lambert was "bright and... full of piss and vinegar. She was gutsy," adding, "the best thing I ever did on *Doctor Who* was to find Verity Lambert."

Arriving at the BBC in mid-June 1963, at just 27 she was the corporation's youngest producer, and its first female drama department producer. Among countless key decisions she cast William Hartnell as the Doctor and her friend Jacqueline Hill as Barbara Wright. The turning point – not just for *Doctor Who* but perhaps Lambert's subsequent career – was facing up to her superiors over the 'Bug-Eyed Monsters' issue. Resisting criticism from both Sydney Newman and head of serials Donald Wilson that the Daleks were a cheap sci-fi cliché, she stood her ground, pointing out there were tragic mutations inside the robotic casings. Vindicated when the Daleks became a national craze, Lambert was given free rein from then on.

The programme's success drew attention to its photogenic producer. The novelty of a woman in charge and the elegantly dressed Lambert's good looks, meant media coverage was often simultaneously sexist and empowering.

Having decided in March 1965 to leave *Doctor Who*, *Mission to the Unknown* brought



her final credit, the occasion marked with a photocall among the alien delegates at TV Centre on 6 August 1965.

Wilson wanted her to produce soap *199 Park Lane* (1965) but she hated the concept and instead became set-up producer on another soap *The Newcomers* (1965-9) through to October 1965.

Simultaneously she developed Sydney's Newman's attempts to relocate Victorian adventurer Sexton Blake in 1966. Eventually reaching the screen as *Adam Adamant Lives!* (1966/7), Lambert felt the series never really hit its stride.

She then produced BBC crime anthology *Detective* (1968), while her lavish adaptations of works by W Somerset Maugham (1969/70) won a proto-BAFTA award. Within mere months of her triumph however, the BBC declined to renew her contract.

Sought by ITV franchise LWT, she produced their light-hearted crime vehicle for former pop star Adam Faith, *Budgie* (1971/2). Lambert could be glimpsed in a behind-the-scenes film she herself co-directed for *Aquarius* in 1971.

Becoming romantically involved with LWT cameraman Colin Bucksey, they married at Kensington register office in July 1973. They remained together for just over a decade, divorcing in 1987.

Above: Verity Lambert toasts the success of *Doctor Who* with her cast.



Above:
Verity, Georgia
Brown
and Midge
Mackenzie on
*Shoulder to
Shoulder*
in 1974.

Staying with LWT, Lambert produced an anthology of 1920s and 30s literature *Between the Wars* (1973) and single plays *A.D.A.M.*, *Blinkers*, *After Loch Lomond* and *Achilles Heel* (all 1973).

Lambert returned to the BBC, excited by suffragette series *Shoulder to Shoulder* (1974). During its production Lambert underwent successful treatment for cancer.

In July 1974 she attained the powerful position of Thames Television's controller of drama, greenlighting many innovative projects. An early marker was the controversial but ultimately award-winning *The Naked Civil Servant* (1975). Other projects included marriage-guidance soap *Couples* (1975/6), six *Plays for Britain* (1976), political series *Bill Brand* (1976), dazzling musical drama *Rock Follies* (1976/7), Alan Ayckbourn's *The Norman Conquests* (1977), royal serial *Edward and Mrs Simpson* (1978) and humorous detective series *Hazell* (1978/9). She also turned BBC *Play for Today* entry *Rumpole of the Bailey* (1975) into a Thames series (1978-92). ITV *Playhouse* entries included *Last Summer* (1977), *No, Mama, No* (1978) and *The Winkler* (1979).

In tandem, Lambert became an executive producer for Thames' film-making television subsidiary Euston Films in late 1976, expanding its portfolio from macho crime series like *The Sweeney*. She relinquished her Thames post in June 1979 to become Euston's chief executive.

Her Euston debut *The Sailor's Return*, a costume drama about an interracial relationship, was made in 1977 for feature release but eventually aired on TV in 1980.

Fresh crime series came with *Out* (1978), *Fox* (1980) and Lynda La Plante's *Widows* (1983) but Lambert's most enduring hit was the lighter *Minder* (1979-94).

Euston's increasingly ambitious output included WWII series *Danger UXB* (1979), science-fiction revival *Quatermass* (1979), Kenyan costume drama *The Flame Trees of Thika* (1981) and the globetrotting *Reilly – Ace of Spies* (1983). One-off films included espionage drama *Charlie Muffin* (1979), Jack Rosenthal comedy *The Knowledge* (1979) and kids' puppet effort *Stainless Steel and the Star Spies* (1980).

Briefly returning to Thames in 1982 as director of drama, she developed *Saigon: Year of the Cat* (1983) and *Jemima Shore Investigates* (1983). Entertainment group Thorn EMI part-owned Thames Television and in November 1982 Lambert became director of production at their Elstree movie studios. The appointment helped her win the Veuve Clicquot Business Woman of the Year Award in March 1983.

More accustomed to TV production's speed and autonomy, Lambert found developing British film projects hardgoing. Output included flops *Slayground* (1983) and *Morons from Outer Space* (1985) and two better-received, moderately successful

Right:
Verity Lambert
with David
Renwick on
location for
Jonathan Creek.



movies: Dennis Potter's *Dreamchild* (1985) and John Cleese farce *Clockwise* (1986).

When Cannon acquired Thorn EMI in summer 1986, Lambert formed independent production company Cinema Verity, the name punning on cinematic documentary term *cinema vérité*. Her first production was cinema release *A Cry in the Dark* (1988) starring an Oscar-nominated Meryl Streep, dramatising the real-life Australian 'dingo baby' murder case.

Cinema Verity entered television with age-gap sitcom *From May to December* (1989-94), then comedy dramas *Coasting* (1990) and *Sleepers* (1991), and ghostly sitcom *So Haunt Me* (1992-4). Cinema Verity also conducted initial research into taking over *Doctor Who* in the late 1980s. Alan Bleasdale's political conspiracy drama *GBH* (1991) was Cinema Verity's most celebrated production, controversially losing out on a BAFTA for Best Drama to *Prime Suspect*.

By contrast, BBC soap *Eldorado* (1992/3) proved the company's most infamous failure. Lambert's film producer friend John Dark devised a concept about British ex-pats living in Spain. Given just six months to get to air, including building a £2 million backlot in Spain, the show hit screens half-formed. Critics panned stiff pan-European casting, shaky camerawork, awful acoustics and dull plots. *Eldorado* briefly settled down to become watchable, undemanding fare but its taint never quite left Cinema Verity. Her company soldiered on with fluffy Joanna Lumley vehicle *Class Act* (1994/5), *Widows* sequel *She's Out* (1995), plays anthology *Capital Lives* (1994/5) and sitcom *A Perfect State* (1997) but when major adaptation *A Suitable Boy* fell through Lambert wound up the company.

She was called upon to produce David Renwick's mystery series *Jonathan Creek* from its second series in 1998 and also helmed costume saga *The Cazalets* (2001)



Above: Verity Lambert briefs the cast of ill-fated soap *Eldorado*.

with co-producer Joanna Lumley. Lambert collaborated with Renwick again on sitcom *Love Soup* (2005/2008) but its second series proved to be her final, posthumous credit.

Diagnosed again with cancer in 2005, Lambert worked to the last but died in hospital in London at 9pm on 22 November 2007, hours before *Doctor Who*'s 44th anniversary. She had been due to receive a lifetime achievement award from the Women in Television and Film Awards in December, to be presented by Russell T Davies. Davies provided a tribute credit on Christmas Special *Voyage of the Damned* [2007 – see Volume 57].

BBC Four screened tribute *Drama Queen* (2008), a blue heritage plaque was dedicated to her at Riverside Studios in 2014, and Richard Marson wrote definitive biography *Drama and Delight* (2015).

Her central role in BBC2 drama *An Adventure in Space and Time* (2013) was taken by Jessica Raine.

Among many distinctions Lambert was awarded an OBE and a BAFTA Outstanding Contribution Award, both in 2002. Her status as *Doctor Who*'s first producer would alone have sealed her legacy but her subsequent career marked her out as a powerful key figure in British entertainment. ■



THE MYTH MAKERS

● STORY 20

Landing near the besieged city of Troy, the Doctor is immediately mistaken for the god Zeus while Steven and Vicki are taken into the city. The Doctor has a plan, but just needs one thing: a wooden horse...





'THE SERIES WASN'T ALWAYS
100 PER CENT FAITHFUL TO THE FINER
DETAILS OF RECORDED HISTORY.'

Introduction

Doctor Who's voyages into Earth history provide ample opportunity for the series to be educational. In its earliest days, purely historical stories – with no science-fiction angle beyond the anachronistic presence of the TARDIS and its crew – told a young audience something about the travels of Marco Polo, the Aztec civilisation, the French Revolution, Emperor Nero and Richard the Lionheart. All of these stories revolved around actual people or events from history. The series wasn't always 100 per cent faithful to the finer details of recorded history, but there was always enough there to offer a flavour and general understanding of different periods.

The Myth Makers is something a little bit different. It tells the story of the Greeks and the Trojans – a conflict that it's believed has some small basis in genuine events, but has been fictionalised into something altogether more fantastic. This instantly sounds like the kind of source material that is ideal for *Doctor Who*. And while the kids might not have been spoon-fed the bare facts about antiquity, it is still educational. Broadly speaking, *The Myth Makers* is based on Homer's epic poem *The Iliad*. It may have inspired some ambitious teenagers of the time to investigate the original text, or Shakespeare's *Troilus and Cressida* which is another influence. There's a myriad cultural references that fans are familiar with primarily because of their obsession with *Doctor Who*.

The Myth Makers is something of a halfway step between those earlier historical stories and any number of



later adventures that had a historical flavour but rather than being a fanciful retelling of real-life events were, instead, based on fiction.

It shares something in common with *The Romans* [1965 – see Volume 4] which featured a humorous take on the antics of Nero, alongside some harrowing events such as the Doctor's companions being sold into slavery. *The Myth Makers* is also one of the funnier histories – the Trojans in particular are comically larger than life – but the story builds to a truly violent conclusion. Writer Donald Cotton would return the following year with *The Gunfighters* [1966 – see Volume 7], a story that was inspired by the gunfight at the O.K. Corral, but owed rather more to the cowboy movie genre.

Doctor Who continues to hop happily between genuine legends of the past – Madame de Pompadour, say – and mythical figures like Robin Hood. *The Myth Makers* was the first step on this road. ■

Above:
Cowboy
movie...
the Doctor
meets the
gunfighters.

TEMPLE OF SECRETS

On the plains outside ancient Troy two heroes are engaged in a swordfight. [1] Well, it's more talking than fighting. They are Hector and Achilles, and Achilles is losing. Neither of them notice that the TARDIS has landed nearby until Achilles invokes Zeus, at which point there is a flash of lightning and the Doctor emerges. Hector falls to his knees in amazement – and Achilles runs him through. The Doctor is appalled, even more so when Achilles says he is the god Zeus “in the guise of an old beggar!” [2] Achilles assures the Doctor that his glory shines through, and shows him the nearby city of Troy, which the Greeks have been besieging for 10 years.

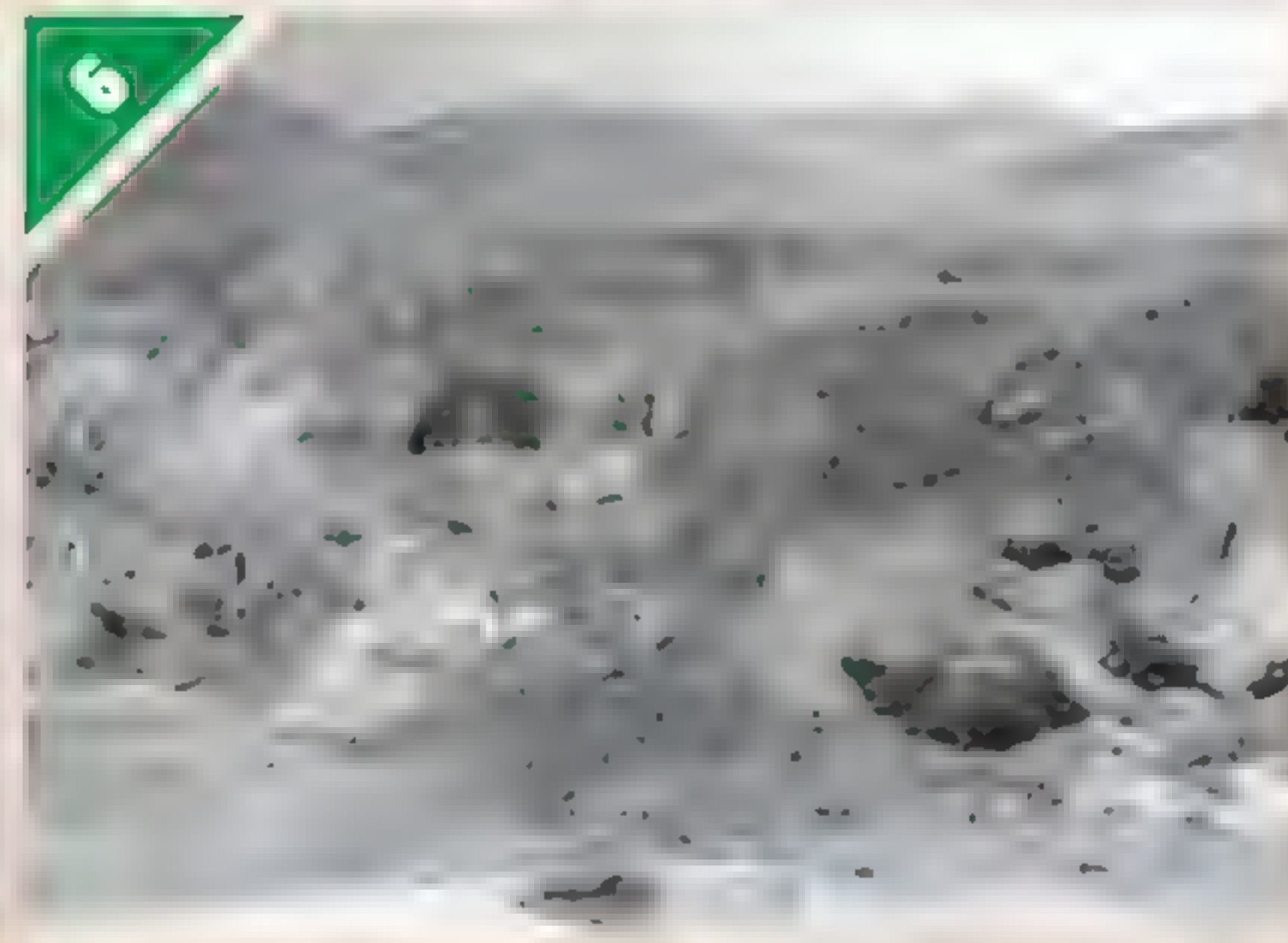
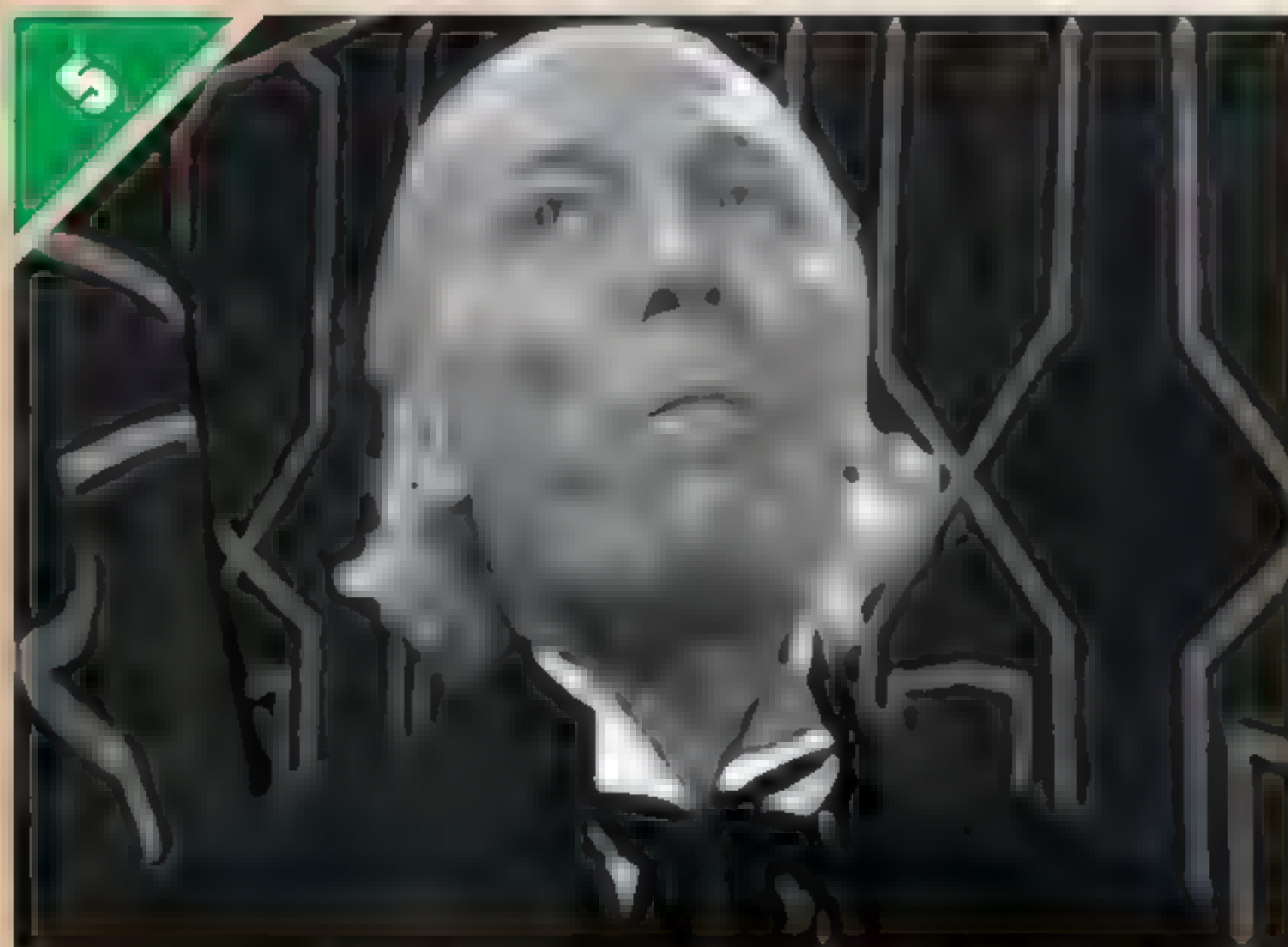
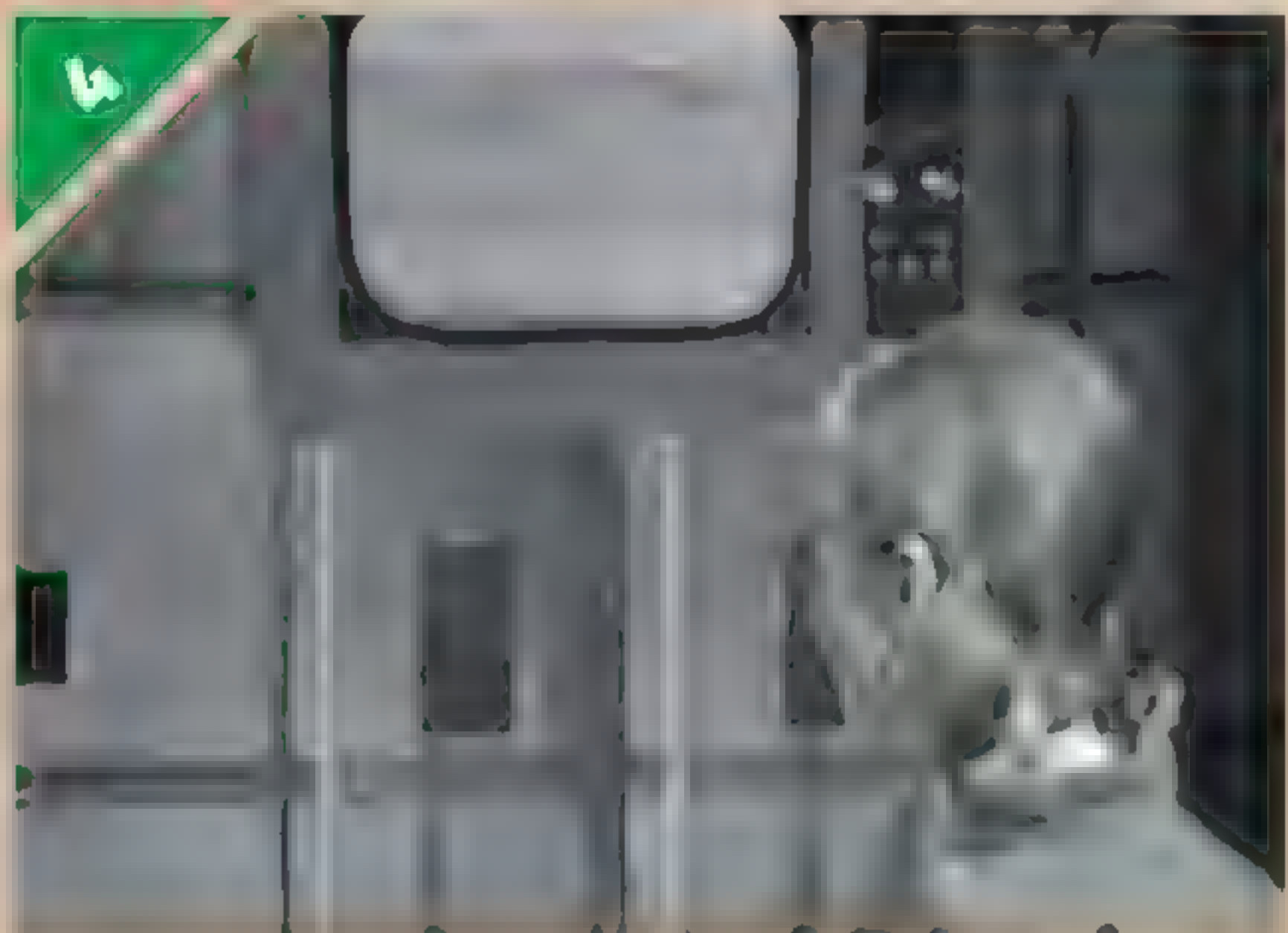
Odysseus arrives with a group of soldiers. [3] He is amazed to hear that Hector is dead: “What a year is this for plague... You met him here, you say, as he

lay dying?” Achilles explains that Zeus intervened and Odysseus decides to carry the Doctor in triumph to their camp.

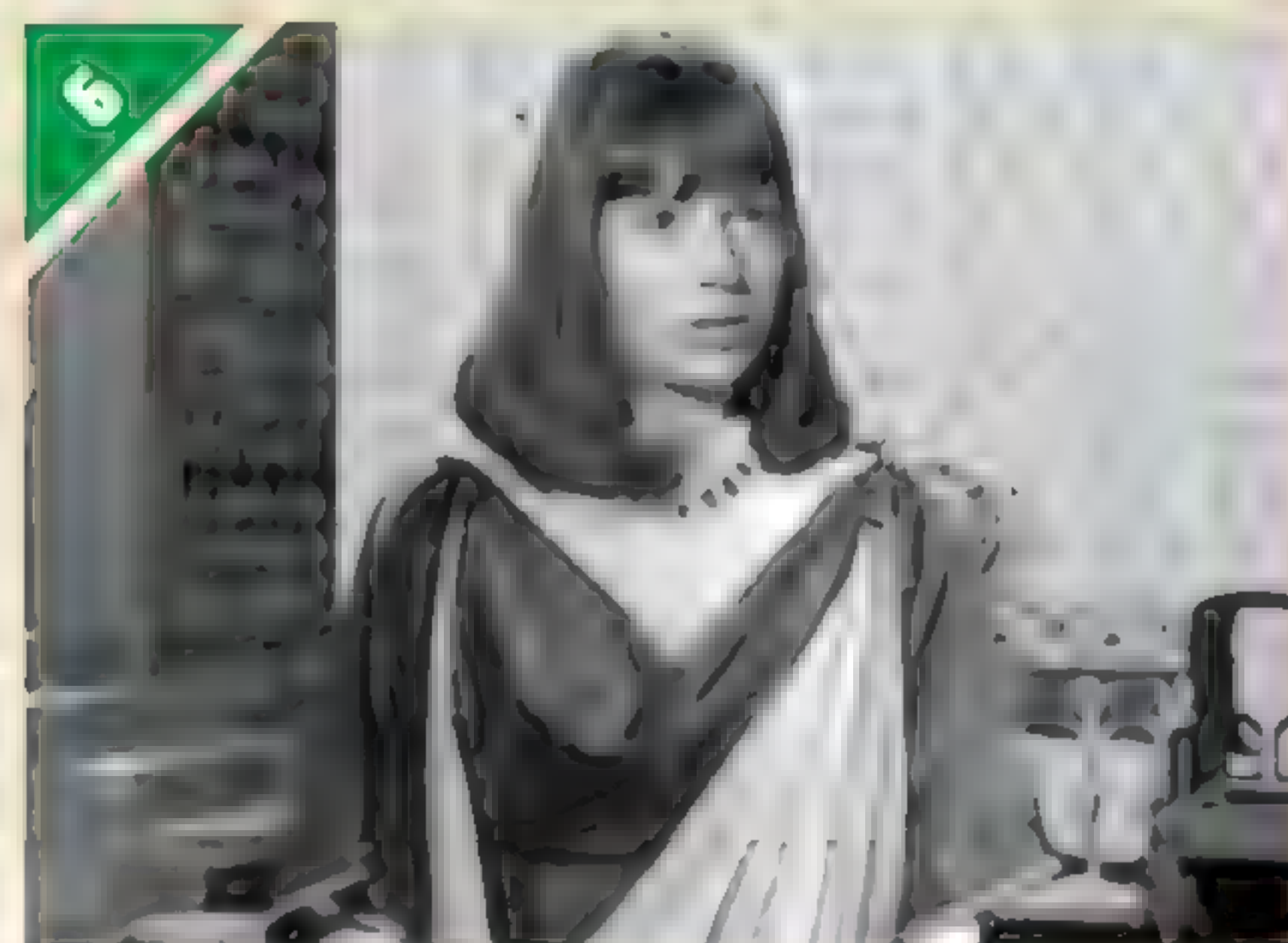
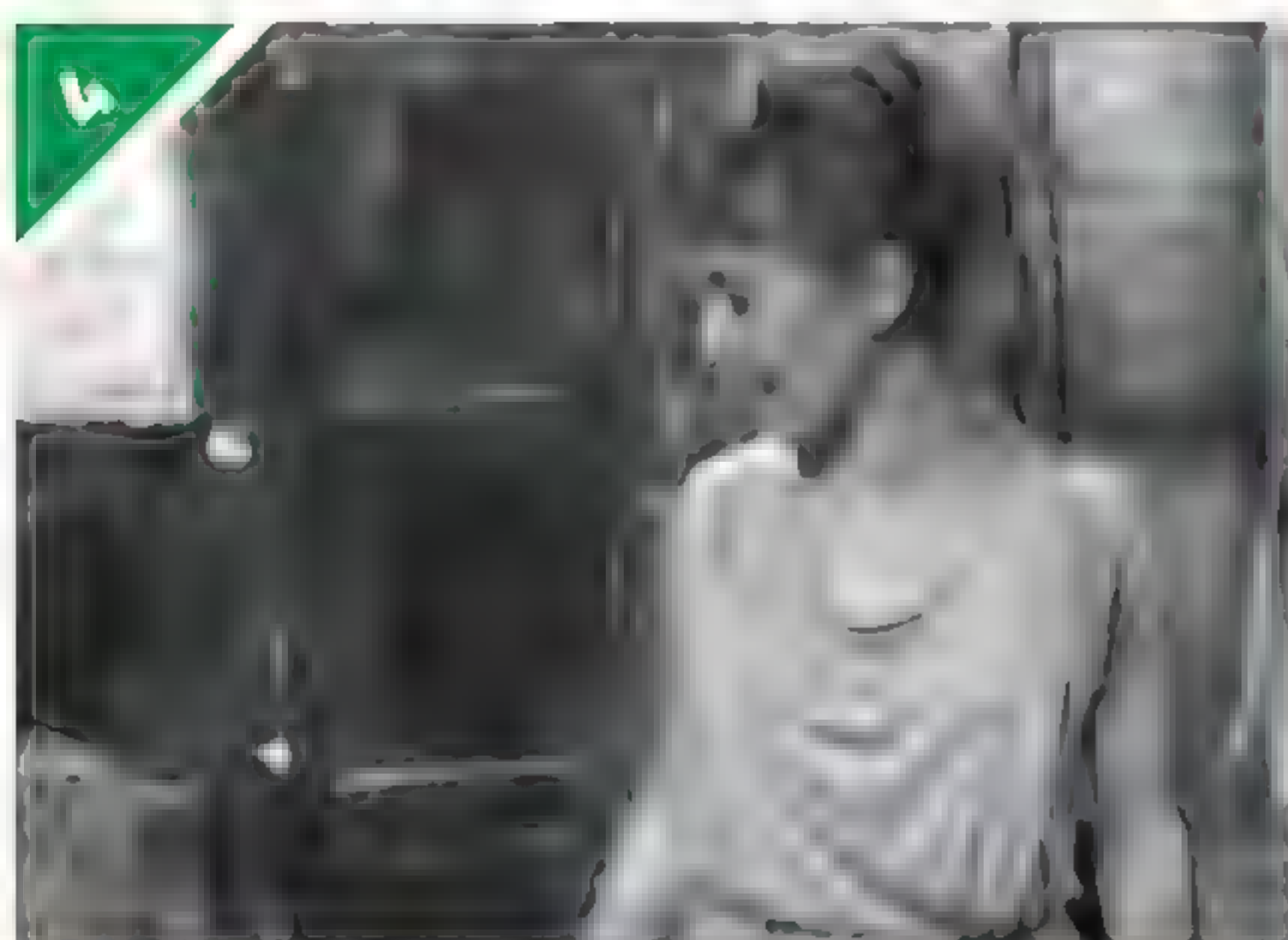
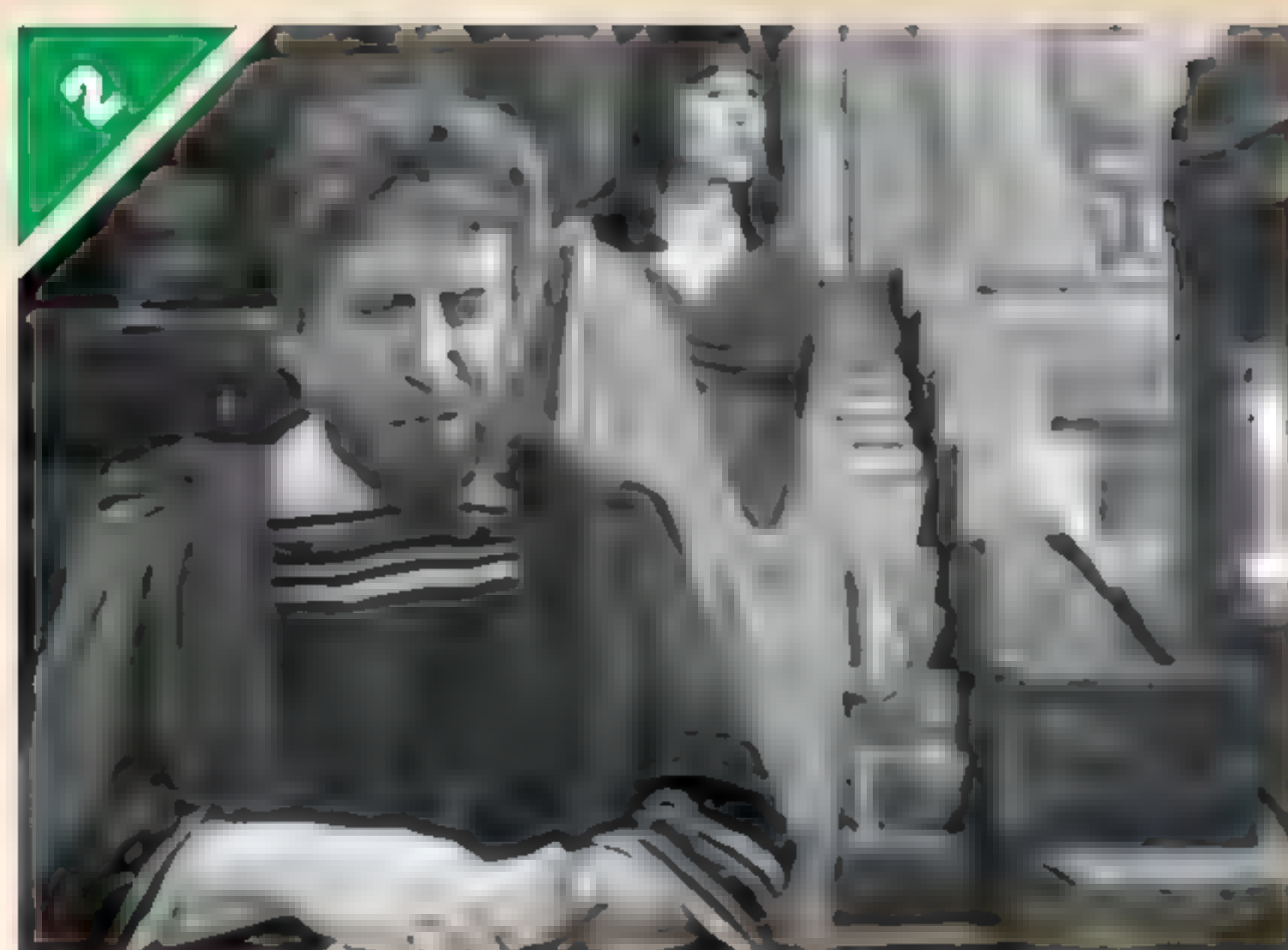
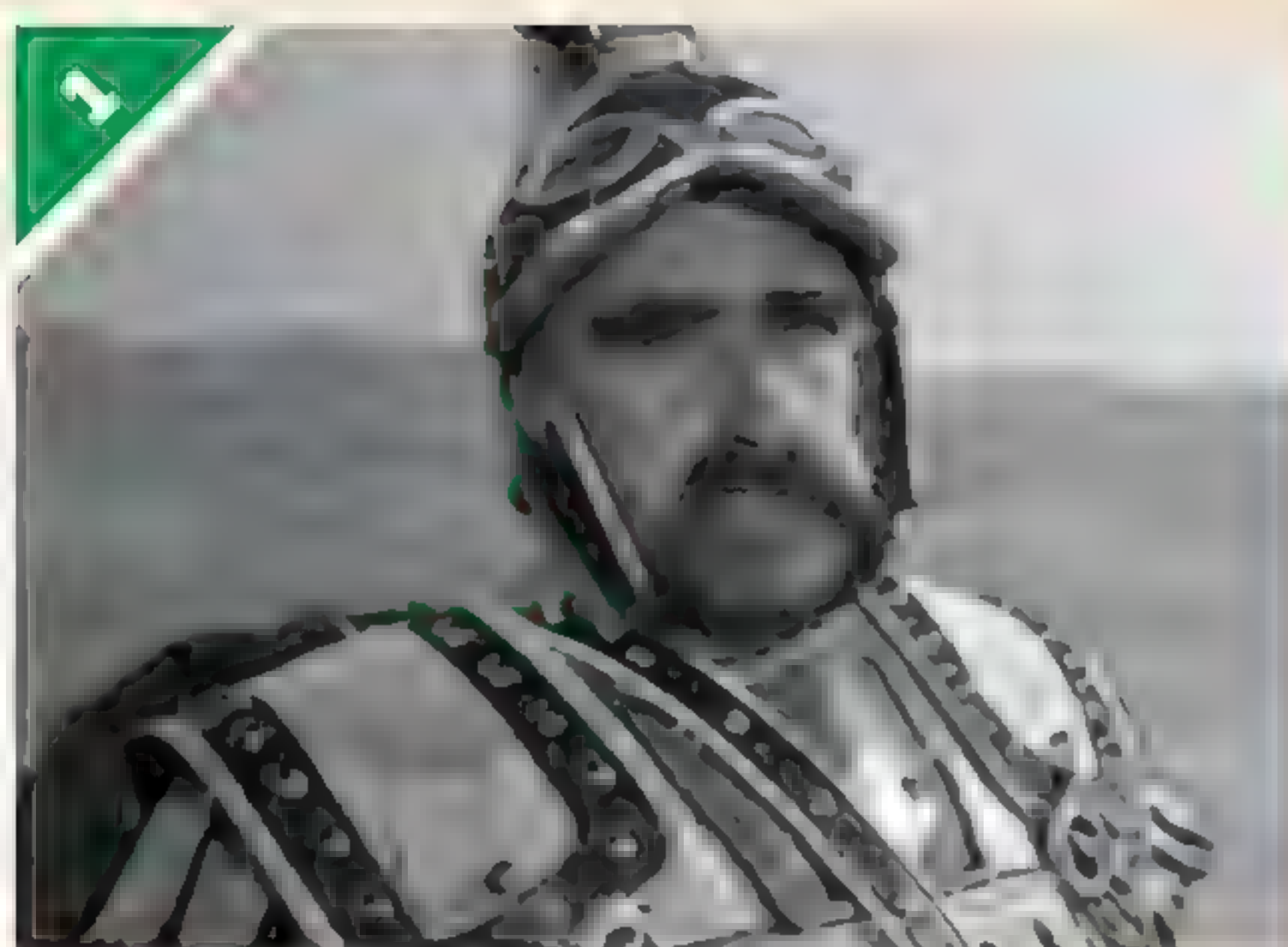
Watching from inside the TARDIS, Steven (who has dressed himself as a Greek soldier) decides to go after the Doctor. He tells Vicki to stay put. [4]

In the Greek camp, Menelaus tells his brother King Agamemnon that he doesn't want his wife Helen back, he just wants to go home. The Doctor is brought before them, and plays along with the idea of being a god as the alternative is getting killed as a spy. [5]

Steven approaches the camp as darkness falls – but he is spotted by a Greek called Cyclops. Cyclops tells Odysseus, who captures Steven and brings him before Agamemnon. The Doctor suggests that if they sacrifice Steven in his ‘temple’ he will show them a miracle, but then Cyclops arrives with more news for Odysseus. The ‘temple’ has vanished into thin air! [6]



No broadcast images of Temple of Secrets are available. Representative images used.



No broadcast images of Small Prophet, Quick Return are available. Representative images used.

SMALL PROPHET, QUICK RETURN

The next morning the Doctor, Steven Agamemnon, Odysseus and some soldiers go to where the TARDIS landed. It appears to have been dragged off to Troy. Agamemnon believes he has been tricked and orders Odysseus to kill the Doctor and Steven. [1] Once Agamemnon has gone, they decide to tell Odysseus the truth...

The TARDIS is wheeled into Troy, having been found by Paris while out on patrol. He claims it as a prize captured from the Greeks. His father, King Priam, asks him what he intends to do with it [2] and his doom-mongering sister Cassandra suggests burning it as an offering to the gods – much to the alarm of Vicki, listening inside.

Odysseus believes the Doctor's story about being a time traveller, and agrees to release him on condition that he uses his

supernatural knowledge to devise a scheme to capture Troy. [3]

In Troy, Vicki emerges from the TARDIS, explaining that she is from the future. [3] Priam finds her charming and, not liking her name, decides to call her Cressida.

Back in the camp, Steven asks Odysseus to let him go to Troy so that he can look for Vicki. Odysseus agrees, and later when Paris is patrolling the plain, Steven faces him claiming to be Diomedes. He challenges Paris to a duel – then surrenders. [5] Deciding that Steven will provide proof of his valour, Paris agrees to take him prisoner.

Vicki enjoys some peacock with Priam. When he mentions that they worship horses, it reminds her of a story she once heard, but she is more interested in Priam's handsome son, Troilus. Then Paris enters claiming to have captured a Greek, and he brings in Steven. Vicki is so delighted that she calls Steven by his real name – and Cassandra enters, declaring that it is proof that Vicki is a spy! [6]

DEATH OF A SPY

Paris intervenes, telling Cassandra to get back to her temple “before you give us all galloping religious mania”. Priam takes Vicki aside and asks her to use her supernatural powers to give them victory over the Greeks. [1] He gives her one day to decide.

The Doctor demonstrates to Odysseus his idea to capture Troy – a fleet of flying machines based on paper aeroplanes. [2]

In the dungeons of Troy, Cyclops visits Vicki and Steven. Steven gives Cyclops a message for the Greeks not to attack Troy until the day after tomorrow. Then Troilus enters, bringing Vicki some food.

Out of desperation the Doctor suggests the Greeks build a huge, hollow wooden horse and fill it with soldiers. They should then pretend to sail away so the Trojans will take the horse into their city.

Vicki and Troilus find they have a great deal in common.

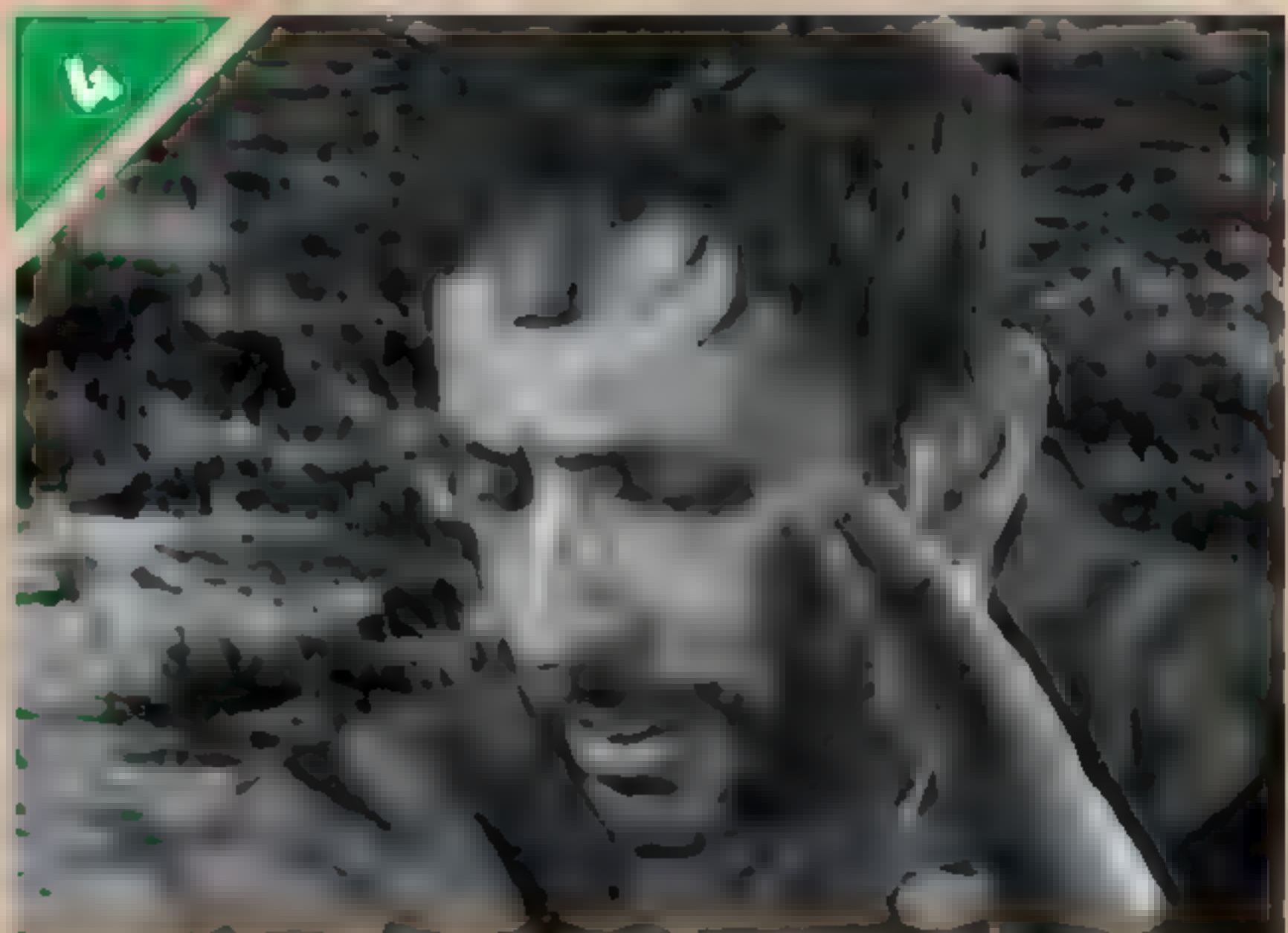
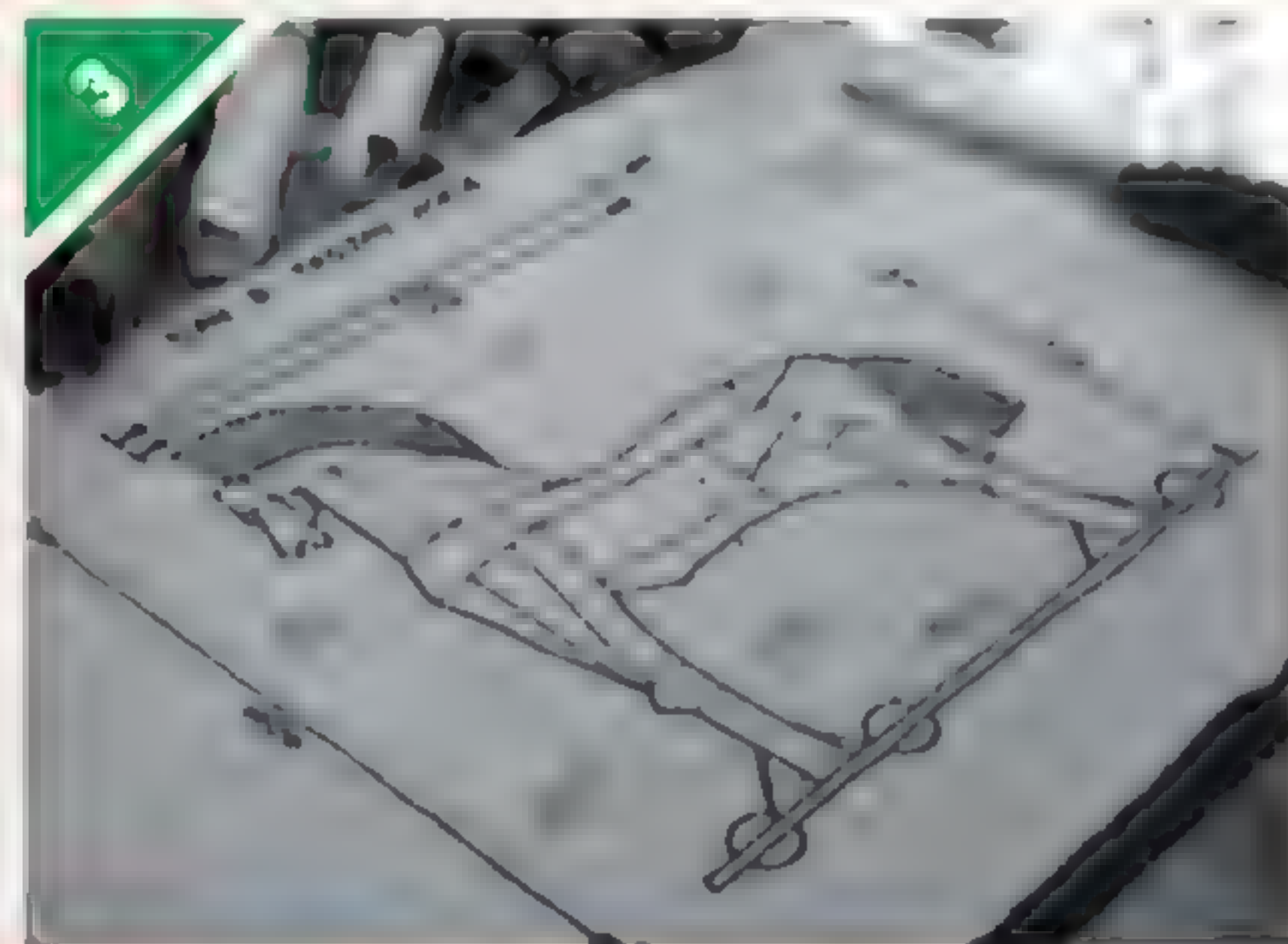
The Doctor explains his wooden horse ruse to Agamemnon and Menelaus. [3]

Odysseus volunteers to go inside the horse with his soldiers – and the Doctor!

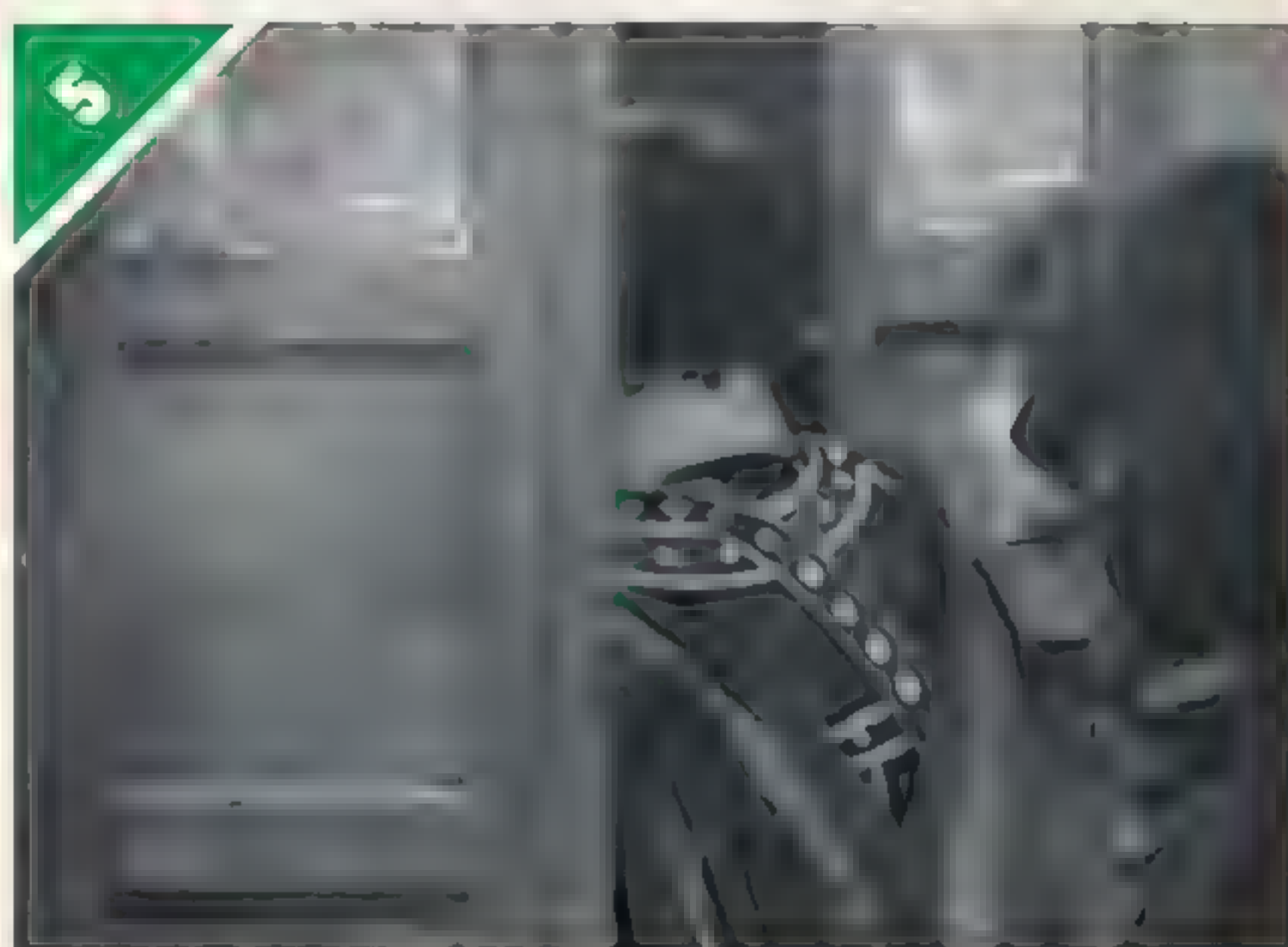
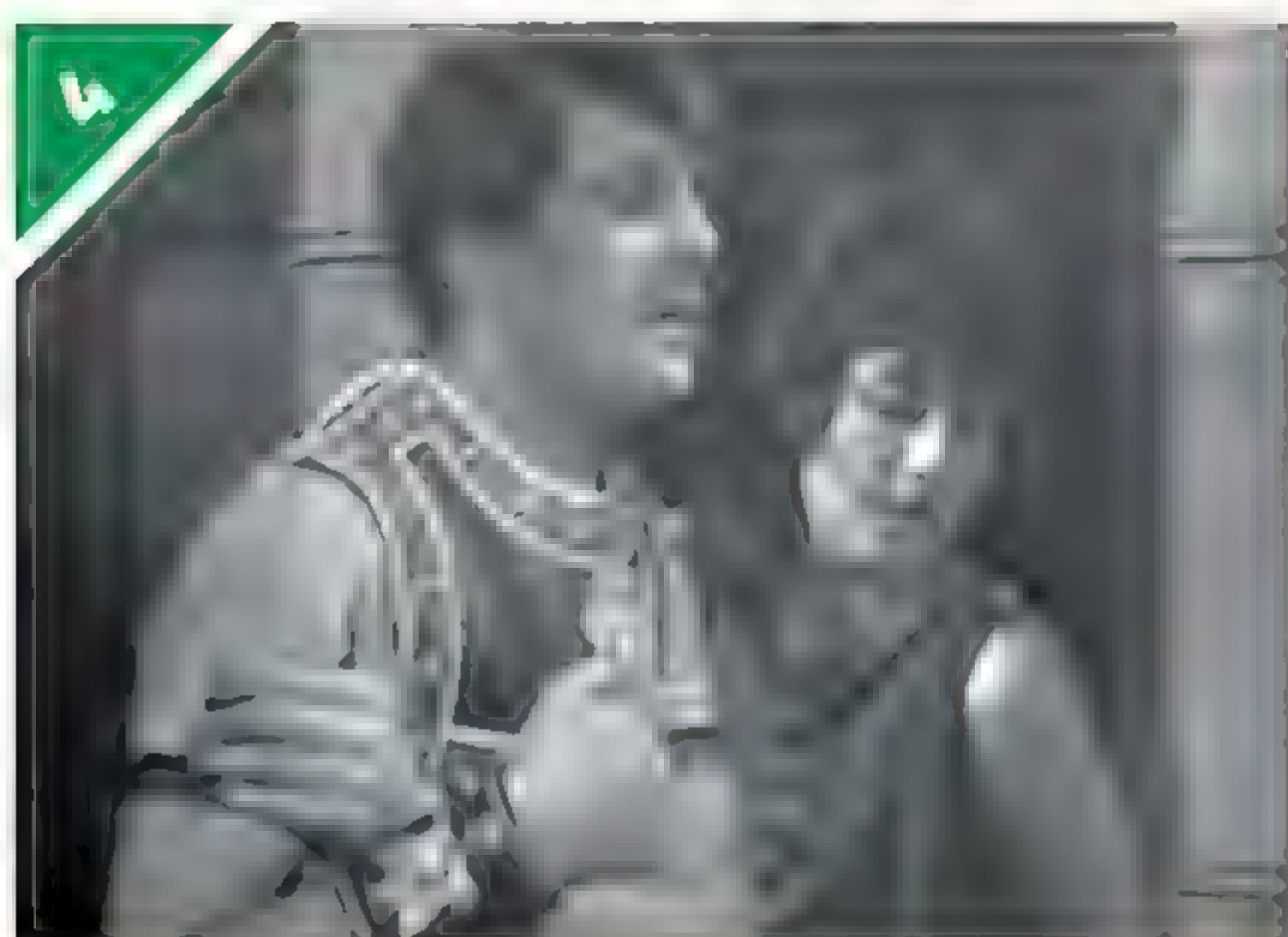
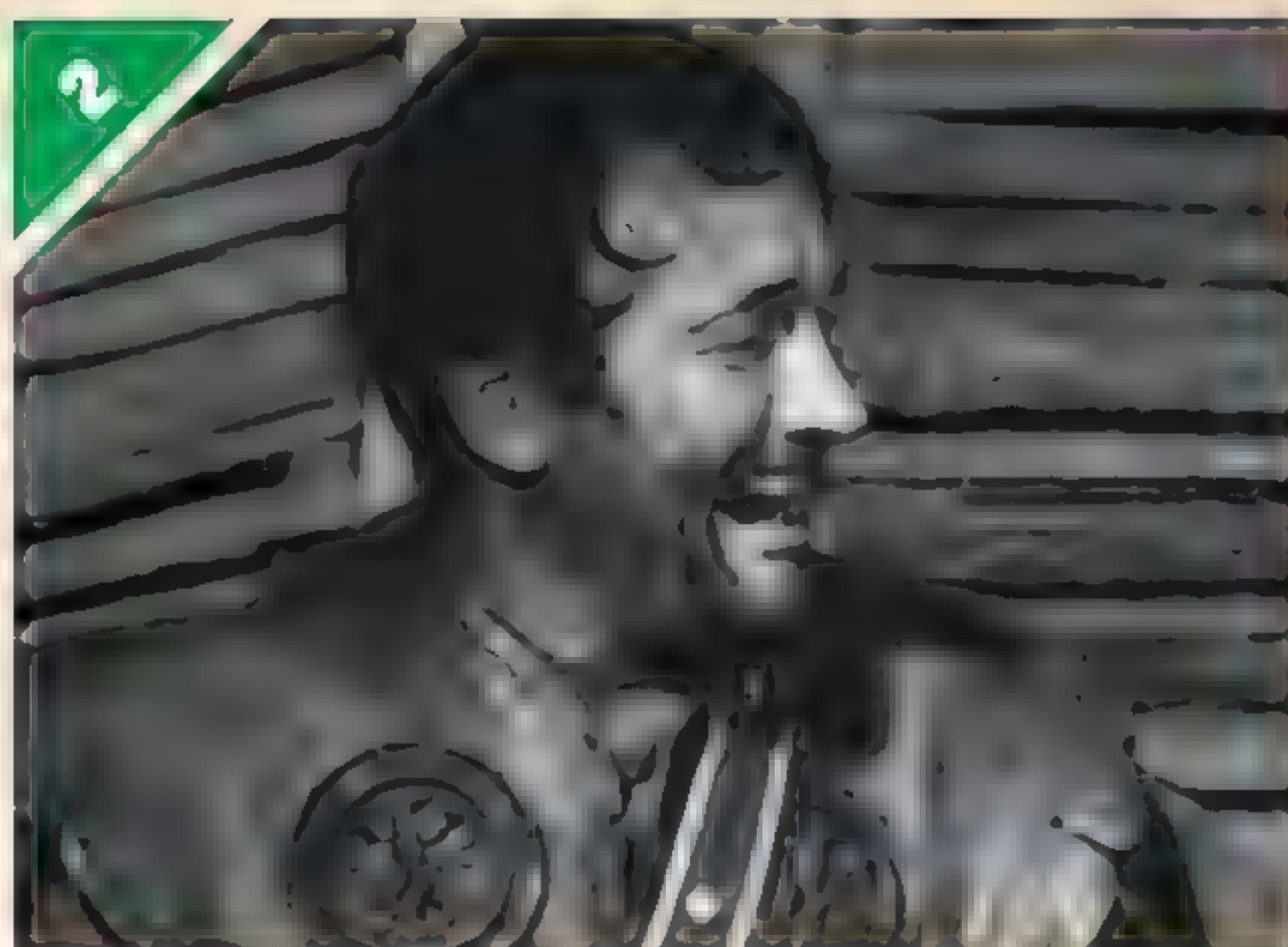
Cyclops is spotted by Paris leaving Troy and killed by an over-enthusiastic Trojan soldier and is killed. [4]

The Greeks complete their wooden horse to the Doctor’s design. Inside, the Doctor tells Odysseus he has had second thoughts. But it’s too late, as Trojans are approaching...

The next morning, Troilus rushes down to the dungeons to give Vicki the news that the Greeks have gone and that Priam thinks she was responsible. [5] Vicki is taken to see him, and then Paris walks in claiming to have found the Great Horse of Asia! Cassandra considers it an omen of disaster. “Woe to the House of Priam! Woe to the Trojans!” [6] “I’m afraid you’re a bit late to say ‘whoa’ to the horse,” says Paris. “I’ve just given instructions to have it brought into the city!”



No broadcast images of Death of a Spy are available. Representative images used.



No broadcast images of Horse of Destruction are available. Representative images used.

HORSE OF DESTRUCTION

Vicki sneaks down to the dungeons and releases Steven. They join the crowd that has gathered in the main square around the horse. [1] Seeing Katarina looking for them, Steven tells Vicki that while he looks for somewhere to hide she should find Troilus and tell him to get out of the city.

Troilus reports to Priam that 'Diomedes' has escaped. Cassandra spots Vicki and says she must be burnt along with the horse but Priam is convinced that Vicki has saved Troy.

The Doctor tries to leave the wooden horse but Odysseus orders him to stay put and keep quiet. [2]

Vicki convinces Troilus to go and search for Diomedes on the plain. As night falls, the Greeks emerge from the horse.

Out on the plain, Troilus runs into Achilles. They fight, and Troilus slays

his brother's killer [3] – but he is badly wounded himself.

The Greeks open the gates of Troy and soon the city is overrun with Greek soldiers. As the city burns, Vicki finds the Doctor by the TARDIS. She tells Katarina to find 'Diomedes' then tells the Doctor she has to talk to him. Katarina finds Steven – just as he is battling a Trojan and wounded in the shoulder. [4]

Odysseus kills Priam and Paris, then orders his men to take Cassandra to Agamemnon as a "personal present".

The Doctor and Katarina help Steven into the TARDIS [5] and dematerialise, leaving Odysseus to wonder whether the Doctor really was Zeus after all.

Vicki finds Troilus out on the plain. She tells him she has stayed behind because she belongs with him now.

In the TARDIS, Steven is delirious. Katarina believes she is in 'limbo' on a journey through the beyond. The Doctor assures her that he is not a god [6] – but he must find drugs if he is to save Steven!



Pre-production

Above:
A romance
for Vicki with
the handsome
Troilus...

When Donald Tosh arrived as story editor of *Doctor Who* in April 1965, he was keen to take the show in new directions – experimenting with extreme forms of humour and horror, particularly in a historical context. The first three serials Tosh would work on had already been defined by his predecessor, Dennis Spooner, but Tosh soon set about finding new writers for future serials. He recalled the actor and writer Donald Cotton, whom he had known from Cotton's days as a student at the Guildhall School of Music; in the late 1950s, when Tosh had been an actor, Cotton had suggested him for the lead in a play at the Irving Theatre. At one point, Cotton had also been engaged to Tosh's sister. A clever, witty man, Cotton had since produced a number of popular radio plays for the BBC's Third Programme.

Born in April 1928, Donald Henry Cotton studied zoology at the University

of Nottingham, then moved to studying English and philosophy, developing an interest in acting and writing at the Nottingham Playhouse; he never took his finals. He later wrote and appeared in musical revues and studied at the Guildhall School of Music and Drama. During the 1950s, he wrote revues such as *On the Level*, *Light Fantastic* and *Mad about Osman* and contributed *The Merry Christmas* – a musical version of *A Christmas Carol* – to Associated-Rediffusion in 1955. Cotton wrote for the television revue *Better Late!* in 1958 plus comic plays for the BBC Third Programme; his work as performer and writer in stage musicals such as *The Demon Barber* and *Mam'zelle Nitouche* continued in the meantime.

Tosh sent a telegram to Cotton inviting him to submit a story idea for *Doctor Who* – which Cotton found waiting for him on his return home from a pub where he had just been bemoaning the fact that acquaintances of his never returned favours.

Cotton was initially uncertain about tackling *Doctor Who*, thinking it lay outside his normal field. However, he agreed on the proviso that he could both choose the subject matter and bring with him some of the crew from his Third Programme plays. Cotton had submitted plays to BBC Radio as early as October 1956, but had not had a radio script broadcast until *Echo and Narcissus* in August 1959; the play was a satire on genetics as applied to marriage guidance, linked with the Greek myth of the handsome Narcissus who ignored the love of the nymph Echo until she faded away. This was followed in July 1960 by *The Salvation of Faust*, *Ghost Story* in December 1960 and a stereo experiment called *Panacousticon* in July 1960, then in May 1962 by *The Golden Fleece* (a “partly political musical” in which King Pelias of Iolcus assumes that the Argonauts are not returning and opens a seedy casino in their memory), *Artists in Orbit* (another stereo project in March 1962) and finally *The Tragedy of Phaethon* (in which the young deity Phaethon’s rebellion threatens to undermine the authority of the Greek gods) in February 1965. Continuing the Greek myth theme, Cotton settled on the Trojan War legend of the wooden horse as the subject matter for his *Doctor Who* script. This was acceptable to both Tosh and incoming producer John Wiles, who were eager to have Cotton involve his radio colleagues.

Adrian and Searle

Cotton brought actor Max Adrian and composer Humphrey Searle on board. Adrian, an Irish actor born Max Bor, was then in his sixties and had appeared in many films since 1934, including *Kipps*; he had also worked on some notable television dramas including

Oliver Twist and *Victoria Regina*, and would later feature regularly in *Up Pompeii!*. For Cotton, he had played the Chorus in *Echo and Narcissus*, Old Lucifer in *The Salvation of Faust*, Polydeuces in *The Golden Fleece* and the Narrator in *The Tragedy of Phaethon*. Born in Oxford in August 1913, Searle was a frequent Third Programme contributor (including *Artists in Orbit* and *The Golden Fleece*), and since the early 1950s had arranged music for various films and theatre productions (including the Royal Shakespeare Company’s *Troilus and Cressida* in 1960); he had composed the Ionesco radio opera *The Photo of the Colonel* in 1964.

Tosh was nonetheless wary of using Cotton, knowing that television drama was new territory to the writer; a storyline was requested in late April ahead of a commission to full script.

Cotton researched historical facts in works such as *Cambridge Ancient History*, *History of Greece* by NGL Hammond, *The Origins of Greek Civilisation* by Chester G Starr and *A Companion to Greek Studies* by L Whibley, finding them to contain a great many contradictions. From Heinrich Schliemann’s nineteenth-century excavations of Troy, Cotton discovered that Troy had “a splendid, if barbarous

Below:
Odysseus
has a word
with Cyclops.



fortress". He also noted that since the war had occurred 150 years before the Greek poet Homer had published his *Iliad* – another prime source – many of the names found therein were corrupted variations of the true Greek. Names such as Agamemnon, Achilles, Hector, Menelaos [sic] and Priam were felt to be close to the originals, whereas Helen and Paris were fictional (Helen represented all the women of the Hellenes, while Paris came from an earlier Greek myth). In his research notes, Cotton also commented that, based on the evidence of the Cyprian epics, it appeared that a possible excuse for Odysseus joining the Trojan war was that he wanted to open up extensive trading routes, particularly with Libya.

Wooden horse myth

Cotton concluded his research notes by commenting that "the wooden horse is almost certainly completely myth"; large siege engines had first been used in that part of the world by the Assyrians at around the time that Homer was writing. However, he felt it was "legitimate that Doctor Who himself could suggest the

idea of the wooden horse (ie a forerunner of the siege entrance) to the Greek armies, so long as he lets them know that in years to come somebody will write about just such an incident". He pointed the production team towards ML Lorimer's *Homer and the Monuments* for information on period armour, weapons and clothing.

The writer produced a 'synopsis of four episodes set in Ancient

Connections: Historical inspiration

- Much of Donald Cotton's inspiration for *The Myth Makers* came from *The Iliad*, the epic poem written, supposedly, by the Greek poet Homer. The authorship and date of the work is open to interpretation, but most scholarly endeavours place it around the eighth century BC.



Greece, provisionally entitled *THE MYTHMAKERS*'. This scene breakdown featured the Doctor plus companions Vicki (sometimes spelled Vicky, Viki or Viky) and Mike (the original name for Steven Taylor). The synopsis for the first episode, *Deus ex Machina*, was very close to the first broadcast episode, apart from the final sequences: Odysseus sent an unnamed spy into Troy; Vicki was in the TARDIS when she felt it lurch; and Odysseus forced Mike to lead him back to the TARDIS which had vanished from the beach. Mike thought the ship had dematerialised with Vicki inside.

In the second episode, Odysseus kept Mike as his personal prisoner out of curiosity. Odysseus' spy saw Vicki in Troy and reported back to his master, who hatched a plan to get Mike, disguised as a pedlar, into the city with the spy's help; Mike was arrested by guards left outside the TARDIS. During the third episode, the Doctor was desperate to avoid suggesting the idea of the wooden horse, knowing that siege engines would not be used for



another 150 years. When the spy reported Mike's capture, the Doctor suggested the horse in desperation. Disguised as a guard, the spy returned to Troy, informing the imprisoned Vicki and Mike that Odysseus and the Doctor would rescue them in 24 hours; the spy was killed escaping Troy. It was a messenger who entered Priam's palace with news of the Greeks' departure (Paris did not feature in the scene breakdown) and Priam said that Mike and Vicki could be freed. The episode ended with a 'shot of huge leg of Horse being pulled by ropes (faint sounds of Doctor's 'Hmms' etc and clinking of armour from inside) up the beach'.

The final episode breakdown was quite different from the transmitted version. Opening with a model shot of the horse and the TARDIS in Troy, this would have continued with Priam showing Vicki and Mike the horse, and the two friends realising that they needed to contact the people inside. They attempted to call and tap gently on the exterior; inside the horse,

the Doctor could respond using Morse code – a child's game in Vicki's time. They arranged where to meet when the fighting starts. Priam became suspicious of Mike and Vicki, and sent an officer to fetch them. He addressed Cassandra and Helen, saying that Helen could now be handed back. After 'stock film of Greek boats coming back', Vicki and Mike watched the Greeks emerge from the horse; the Doctor left last and made for the TARDIS. Crossing the square, Vicki was attacked by a Greek and rescued by Mike. Vicki realised that she had left a keepsake from Helen inside the palace, but had to hide when Priam and Achilles burst in, fighting. Achilles was about to perish at Priam's hands when Odysseus entered, killing Priam. Odysseus took Vicki captive, which Mike and the Doctor saw on the scanner. They got Vicki back as Agamemnon arrived to congratulate them, and Menelaos was reunited with an unwilling Helen. After saying their goodbyes, the Doctor, Mike and Vicki entered the TARDIS and departed.

Left:

Paris and Steven battle it out on the plains near Troy.

New producer

The first episodes commissioned by Tosh were the opening two parts of *Doctor Who and the Mythmakers*, which were ordered from Cotton on Thursday 13 May with a target delivery date of Friday 4 June; these would be recorded in October. Tosh was now joined by John Wiles, who was taking over from Verity Lambert in the producer's role after the summer break. Born in Kimberley, South Africa in 1925, Wiles began working in the theatre as a stage manager, actor and director. In 1949 he had relocated to the UK and made a career as a novelist with books such as *The Moon to Play With* and *The Try-out*, scripting *The Dancing Bear* for BBC TV in

Connections: Ouch!

► In the opening moments of the serial, Vicki is still nursing a painful ankle, an injury sustained during *The Exploding Planet*,

the final episode of *Galaxy 4* [1965 – see page 12].



Below:

Priam
welcomes
Vicki to Troy.

1954 and branching out into writing theatre plays like *Act of Madness* and *Never Had It So Good*. From 1958 he adapted a number of plays for BBC Wales, also contributing to Associated-Rediffusion's *Play of the Week*. By the start of 1959 he had joined the BBC drama department and worked on the education series *English by Television*, the

schools' series *Your World* and *Going to Work* plus the children's show *Court of Mystery*.

In 1964 he became a story and script editor on BBC2 thriller serials such as *The Midnight Men*, *The Sleeper*, *The Massingham Affair*, *Reluctant Bandit*, *A Man Called Harry Brent*, *Contract to Kill* and *The Mind*

of the *Enemy* as well as performing similar duties briefly on the BBC1 soap *Compact*. Outside the BBC, he was heavily involved with student plays and also working with juvenile delinquents via theatre. Wiles had hoped to train as a television director, but when he approached head of drama serials Donald Wilson he was instead offered a chance to become a producer on *Doctor Who*.

Tosh and Wiles immediately formed a good working relationship; both wanted the series to move away from what they considered 'childish' science fantasy. Wiles wanted to find new angles, and stretch the format; he liked the historicals despite their apparent lack of popularity with viewers, and admired the adult science-fiction of authors Ray Bradbury and Isaac Asimov. He had also staged a version of the Trojan horse story previously as an epic enacted by 'difficult' adolescent boys in Oxfordshire. Tosh was keen for Cotton's story to be both intellectual and funny, seeing it as 'high comedy' (a phrase later used in publicity material).

Contracting the stars

On Friday 21 May, Peter Purves had been contracted to play 'Michael' in the 13 episodes through to the end of *The Mythmakers*, the first serial following the summer break. Maureen O'Brien, who played Vicki, was booked to the end of *The Mythmakers* on the same day; the show's star, William Hartnell, was contracted to appear in a further 30 episodes from the beginning of *The Time Meddler* [1965 – see Volume 5] on Monday 24. Newly trained BBC director Derek Martinus was discussed as a possible director of *The Mythmakers* on Thursday 3 June.

Cotton delivered his first two scripts to schedule on Friday 4 June. He had





Left:
Steven
in action.

attempted to give all his scripts punning titles; the second was *Small Prophet, Quick Return*. On Friday 11 June, Tosh commissioned the last two episodes, now *The Myth-Makers*. The third episode was delivered by Friday 25 June, with the final instalment received by Wednesday 28 July. A list of serials compiled in mid-July notes that the story for this slot was known as *Dr Who & the Trojans*.

The scripts were overlong, and needed editing. Cotton's punning episode titles had to be changed, since the BBC did not like them (although *Small Prophet, Quick Return* survived after Tosh fought for it); the last episode appears to have been called *A Doctor in the Horse* (or *Is There a Doctor in the Horse?*), allegedly vetoed by Wiles in favour of *The Horse of Destruction*. Another element which was dropped was when Cassandra asked the gods to show that the Trojan horse was a portent of disaster... and a pile of horse dung appeared causing her to comment, "The auguries are bad!"

Cotton recalled a script conference where the title of the third episode, *Death of a Spy*, was forced on him; protesting that the script was already fully written with no spy in it, Cotton claimed that this caused him to introduce the deaf mute Cyclops, played by his old friend Tutte Lemkow

(although the surviving storyline would appear to contradict Cotton's memory).

The scripts were headed simply *DOCTOR WHO – SERIAL U* (the alphabetical designation used for production purposes). The first episode was now known as *Temple of Secrets*. The script contained a number of points of interest. In the opening TARDIS scene, Steven asked what early Greeks were doing in the Kalahari desert. Originally, when Odysseus took 'Zeus' to the Greek camp, the Doctor (referred to as 'Doctor Who') was seized by two soldiers, hoisted upon their shoulders and carried away, protesting. Menelaus was seen sitting at 'a rough table, laden with food and drink. It is obvious that Menelaus prefers the latter. He is drinking noisily from a vast goblet...' Cyclops, named after the mythical one-eyed giants which Odysseus would meet on his voyage home much later, was described as a 'one-eyed, dumb spy – nicknamed Cyclops – who reports to [Odysseus] in sign language'. The plaque left by a Trojan soldier by the TARDIS was described as 'a design of a crudely painted horse – of some religious/voodoo significance'.

When Priam's face loomed on the screen in the script for *Small Prophet, Quick Return*, it was described as 'rather like "Big Brother is Watching You"'. As Vicki searched through a TARDIS cupboard, she found 'things for the wrong period: a crinoline, a space-suit, a 20s flapper dress, etc'. Dialogue in *Death of a Spy* indicates Vicki's age for the first time; Troilus says that he is 17 next birthday,

Connections: Where's Troy?

➤ According to Homer, Troy overlooked the waterway the Hellespont (known today as the Dardanelles). In the late nineteenth century, pioneering archaeologist Heinrich Schliemann set out to prove that Homer's *Iliad* was a true account; in 1870, he located ruined cities layered upon one another at the point indicated by Homer. There were nine layers in all; the seventh appeared to have been destroyed by fire in the thirteenth century BC. This was most likely the Troy of *The Iliad*.



to which Vicki comments that this is barely any older than her.

There were numerous references to other Greek myths. The Doctor was mistaken for Zeus, the father and ruler of the gods. Achilles said that Zeus/the Doctor appeared to Europa as a bull (a reference to the daughter of King Agenor) and Leda as a swan (a reference to the wife of King Tyndareus of Sparta and mother of Helen of Troy). 'Zeus' is also asked for tales of Aphrodite, the goddess of erotic love. In *Death of a Spy*, Odysseus speaks of a 'Bacchante' – a priestess of Bacchus, the Greek god of wine, while the Doctor comments on Steven's sarcasm, which Spooner had envisaged as the young astronaut's major character trait.

Vicki's departure

One big change made since the submission of the storyline was the departure of Vicki and the introduction of the Trojan handmaiden Katarina, who was to be snatched from the jaws of death in the final episode. The decision was made over the summer as a means of losing O'Brien, whom Wiles had seen arguing about her lines during rehearsals for *Galaxy 4*. A 'Vicki' character had been written into Terry Nation's scripts for the subsequent 12-part Dalek serial.

BBC staff director Michael Leeston-Smith was assigned to the serial. Born in Torquay in December 1916, Leeston-Smith began working at Ealing Studios in 1932 as a stills cameraman, graduating to sound recordist; he joined the BBC Television service in 1938 as an engineer, ultimately becoming a lighting director on programmes such as the *Quatermass* serials. Head of drama Michael Barry gave him an opportunity to direct drama plays in 1958; he also

worked on *Z Cars*, *Catch Hand*, and *R3* and the BBC2 serial *Witch Wood*. Designer John Wood had previously worked on *The Web Planet* [1965 – see Volume 4] and *The Chase* [1965 – see Volume 5]; to learn more about Trojan architecture he visited the British Museum, discovering that the Trojans' style of building had been fairly basic, being generally carved from large pieces of stone. Daphne Dare continued to supervise costumes, although she was deputised by Tony Pearce for *Small Prophet*, *Quick Return*. Similarly, regular make-up designer Sonia Markham was not available for the first two episodes; her role was taken by Elizabeth Blattner, who had supervised the first two *Doctor Who* serials. The BBC Radiophonic Workshop provided no new sound effects for this story.

Music for *The Myth Makers* was played by eight musicians from the Sinfonia of London conducted and composed by their leader, Humphrey Searle; the Sinfonia had provided the music for Cotton's Greek trilogy on the Third Programme. About 14 minutes of music cues were recorded, making prominent use of horns and guitar. ■

Right:

A horse, a horse, my kingdom for a wooden horse.





Production

Filming took place at Frensham Ponds in Surrey, close to Michael Leeston-Smith's home. Shooting on 35mm began on Friday 27 August with the two major fight sequences: Hector duelling with Achilles in *Temple of Secrets* and Achilles battling Troilus in *Horse of Destruction* (as the final episode had been retitled), both taking place on the plains outside Troy. The fights were arranged by Derek Ware, with doubles for Alan Haywood (playing Hector) and Cavan Kendall (playing Achilles) being employed in some shots. Despite this, Haywood grazed his hand on a shield, and Kendall was grazed and blistered during the swordfight; consequently, Monday 30 saw a remount of some of Kendall's scenes. On Tuesday 31, James Lynn, playing Troilus, performed some of his *Horse of Destruction* sequences

on the plain; here, Lynn cut his hand, and filming had to be carried over again.

Wednesday 1 September saw Barrie Ingham and Tutte Lemkow join the cast, as Paris and Cyclops respectively. Ingham had played Alydon in Aaru's cinema film *Dr Who and the Daleks* a few months earlier; Lemkow, an Armenian actor/dancer, had already appeared in *Marco Polo* [1964 – see Volume 2] and *The Crusade* [1965 – see Volume 5]. Scenes shot on this day included Cyclops being killed by Paris' patrol and the Trojan soldiers looking up at the horse in *Death of a Spy*, more shots of Troilus on the plain in the final episode and the night-time sequence in *Temple of Secrets* where Steven approached the Greek camp.

Thursday 2 saw more work on both Cyclops' death scene and the Troilus/Achilles swordfight. Wood's team created

Above:
"This fight seems to have been going on for ever..."

a model of Troy which was set up on location and filmed through a partially reflective mirror using the Schüfftan process, allowing actors to be seen moving about inside the gates and courtyard in the distance; the model was used when Achilles shows Troy to the Doctor in *Temple of Secrets* and to establish the city in the final episode, with both the horse and the TARDIS in the square. Several shots of the model – built by Wood in little over a week to look distinctly ‘hurried’ – were also filmed on location. Location shooting on this day was covered by a reporter from the *The Farnham Herald*.

It seems that around Friday 3 there was an extra day’s filming at Ealing for some model shots, and also possibly shots of the Greeks emerging from the horse on ropes in the final episode.

That same day, Purves was informed that his option for a further 20 episodes had been taken up – but O’Brien was informed that she would not be needed after the

Trojan story. Wiles’ decision not to take up her option came as a shock to O’Brien, who had returned from holiday expecting a regular income; although she had disliked both the role and the scripts, and was glad to move on, she had not thought that her departure would be so soon.

On Thursday 9, O’Brien’s temporary replacement, Adrienne Hill, was contracted to play Katarina in five episodes; she was cast by Douglas Camfield’s team working on *The Daleks’ Master Plan* [1965/6 – see page 92]. Her first *Doctor Who* work was filming her death in the forthcoming 12-part epic.

By the time rehearsals began at the North Kensington Community Centre on Monday 13, Wiles was firmly settled in – just one cause of the upset suffered by William Hartnell over the next few weeks. Having recorded *Desert Island Discs* on Monday 2 August, Hartnell had returned from summer break to find Wiles had fully taken over from Lambert;

Below:

The Doctor plays god for Odysseus and Agamemnon.



his unhappiness was increased by news of O'Brien's departure. To make matters worse, the actor had just spent a week in bed with a cold. Hartnell was now the only member of the original team left, but did have a firm working relationship with Purves; both men were perfectionists of a similar temperament. To get his way with Wiles, Hartnell would either act very frail or go to Wiles' superiors. Hartnell was having increasing problems with his lines, becoming very angry at his failings.

Guest cast

Of the guest cast, Ivor Salter, playing Odysseus, had appeared in *The Space Museum* [1965 – see Volume 5] as the Morok Commander. Playing Menelaus, Jack Melford had worked with Leeston-Smith on *Thorndyke* the previous year. Veteran actor Francis de Wolff was Agamemnon; he had played Vamor in *The Keys of Marinus* [1964 – see Volume 2]. Hartnell was wary of de Wolff, and soon fell foul of the latter's wit. Recording the scene in which Agamemnon invites the Doctor into his tent, Hartnell 'fluffed' a line; accordingly, de Wolff changed his, "Do sit down and have a ham-bone" to, "Do sit down, ham, and have a bone." This did not help Hartnell's insecurity... nor did his struggles to pronounce the name "Agamemnon".

Temple of Secrets was recorded on Friday 17 September between 8.30 and 9.45pm (the standard time for the first three episodes); each episode was recorded in Riverside Studio 1. Hartnell had more bad luck; at 6.10pm, during camera rehearsals, a mole crane camera platform struck him on the left shoulder, leaving him bruised.

The episode began with the filmed fight between Hector and Achilles, over which opening captions were superimposed.

Purves changed from his *Galaxy 4* outfit into Greek robes while Hartnell and Kendall were recording a scene on the sandy ridge set. Closing captions ran over a shot of the Trojan plaque on the plain.

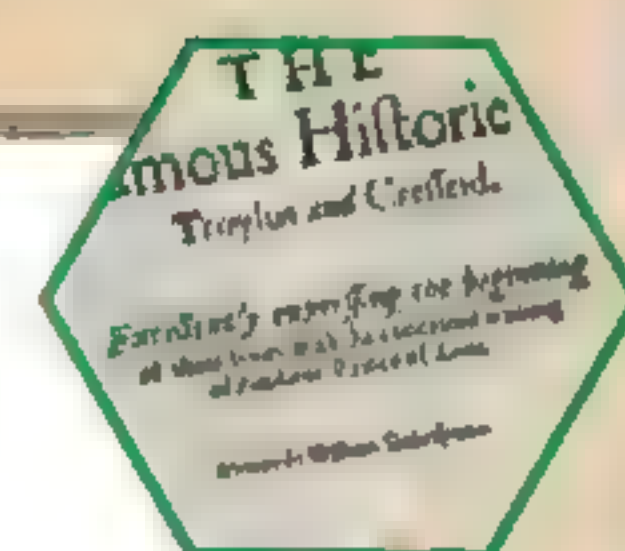
Despite his accident, Hartnell managed to attend a Battle of Britain celebration at RAF Finningly the following day, Saturday 18. When rehearsals recommenced on the Monday, Hartnell's worries increased as he worked alongside Max Adrian as King Priam. Although he had worked with Adrian previously, he became jealous, feeling that his fellow cast members were hanging on Adrian's every word. Like de Wolff, Adrian was irritated by Hartnell's line difficulties. For his part, Hartnell was fearful of being upstaged and the star voiced his concerns to Wiles. Adrian found himself cold-shouldered by the star and asked Purves what he had done. The final blow for Hartnell was the death of his Aunt Bessie – the only person close to him during his childhood. The production schedule prevented Hartnell from attending her funeral.

Also joining the cast was Frances White. White played Cassandra; although credited on screen, she later asked Wiles to omit her name from *Radio Times* cast listings.

Friday 24 September saw the recording of the second episode at Riverside.

Connections: Troilus and Cressida

► Inspiring a key subplot in *The Myth Makers*, the story of Troilus and Cressida hails from a medieval romance. The Cressida figure appears in *Le Roman de Troie* by twelfth-century French writer Benoît de Sainte-Maure; here, the Trojan 'Briseida' is handed to the Greeks by her father at the start of the war, and Troilus learns that she has taken the Greek Diomedes as her lover. The same tale, appears in Guido delle Colonne's *Historia Trojana*, and became the 'Troilus and Cressida' story in *Il Filostrato*, a fourteenth-century poem by the Italian Giovanni Boccaccio. Written circa 1380, Chaucer's epic tragedy *Troilus and Criseyde* was derived from Boccaccio's work. Shakespeare reworked the narrative in 1602 as *Troilus and Cressida*.



A photocall was held at 3.30pm where photographs showing the Doctor at the Greek camp, Vicki meeting the Trojans and Steven fighting Paris were taken. Following a film reprise of the scene in Agamemnon's tent, opening captions ran over shots of footprints in the sand. In the opening scene, two sections of scripted dialogue were not recorded. The first came after Agamemnon has lost his temper, thinking he has been made to look a fool; Odysseus was to have commented on how they would forget the matter, apart from maybe

Connections: The Trojan War

► The Trojan War was incited after Helen of Sparta was abducted (or willingly eloped!) by Trojan prince Paris. Helen's husband, King Menelaus, convinced his brother Agamemnon to lead the expedition to retrieve her, accompanied by Achilles, Odysseus, Nestor and Ajax. The historical accuracy as to whether these events ever

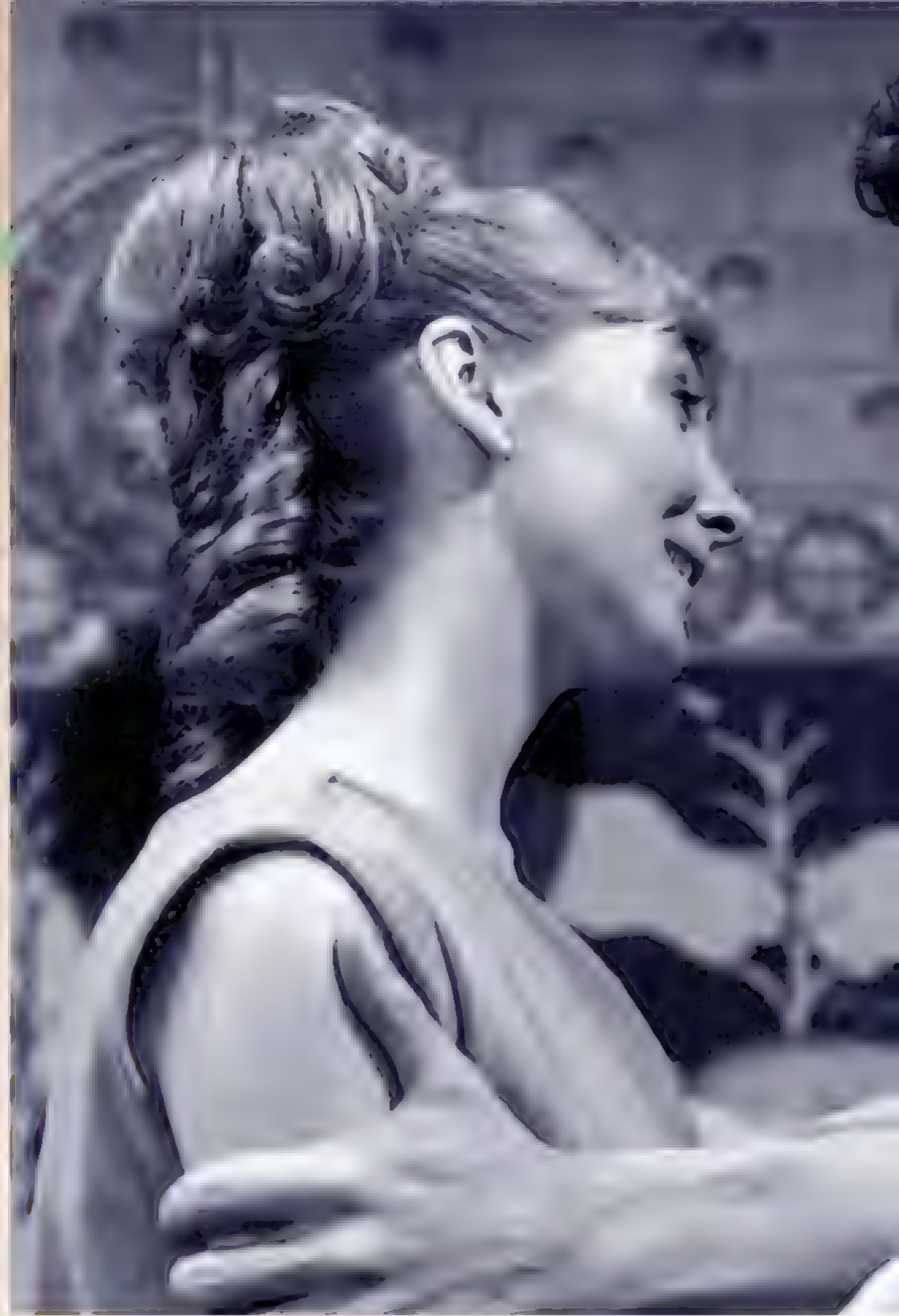
took place is open to scholarly discussion to this day.



“a song or two... telling how Agamemnon dined with Zeus, and begged a Trojan prisoner for advice. But nothing detrimental.” The second was lost from the end of the scene, where Hartnell and Purves understandably misinterpreted one of Salter's cues and skipped several speeches (Salter had two lines which both ended, “Who are you?”); here, the Doctor was supposed to say that Achilles had thrust the role of Zeus upon him (“That I can believe,” says Odysseus. “He sees gods everywhere...”). A recording break allowed O'Brien to

change costumes after the scene in which Vicki looks for suitable clothes in the TARDIS. Closing credits rolled over a shot of Vicki and Steven as Trojan guards advanced upon them.

During rehearsals for the third episode, Purves was released for filming on *The Daleks' Master Plan* on Tuesday 28, as was Hartnell on Thursday 30. *Death of a Spy* was recorded on Friday 1 October, beginning with a filmed reprise of Cassandra's accusations; opening captions



were placed over a new shot of Steven, Vicki and the guards. The cells in which Steven and Vicki are placed were linked, with a window looking out across a raised set on which extras could be seen walking. In the final scene, the cast spoke dialogue over model film of the Great Horse, and the ‘Next Episode’ caption was shown over model film of the horse approaching the city.

Adrienne Hill

Adrienne Hill joined the cast the following week; she had filmed Katarina's death scene at Ealing on Monday 27 September. O'Brien and Purves took her to lunch, explaining how to deal with the show's schedule... and with its unsettled star. Purves and Hartnell were released for more filming on *The Daleks' Master Plan* on Thursday 7 October.

Horse of Destruction was recorded the next day. A scene at the city gates was pre-recorded between 11.30am and 12



noon; this was a single locked-off camera shot showing a Greek soldier opening the gates – a tricky manoeuvre, since forced-perspective gates, designed to appear 100-feet tall, had been constructed in the 14-foot studio. A photocall for O'Brien and Lynn was held at 3.45pm. Recording ran between 8.15pm and 9.45pm, starting with opening captions over a film reprise. Where Vicki and Steven look at the horse, the actors first spoke over model film, and then over a low-angled shot of the horse model in studio. A recording break was scheduled to both set in the smoke required to indicate that Troy

was on fire and to apply a make-up wound to Purves' shoulder. Derek Ware, who arranged the fights in studio, played the Trojan whose sword injures Steven. The final recording break was used to line-up the inlay effect required to show the TARDIS dematerialising with Odysseus and his soldiers in the same shot. Eight feet of 35mm stock film from *Travellers to Kurdistan* – an edition of the BBC TV documentary series *Adventure* – showing approaching horsemen was used to depict Aeneas' arrival. The episode ended with a shot of the Doctor and Katarina with the wounded Steven; the caption 'Next Episode: *The Nightmare Begins*' was superimposed as Hartnell left shot. The picture was then crossfaded to a close-up shot of the horse model, which was faded out for the closing credit roller.

With recording complete, Hartnell, Purves and Hill had a week's holiday before rehearsals for *The Daleks' Master Plan*. Leeston-Smith never returned to the show, although Wiles later wrote to express his hope that they would work together again. Becoming a director at Cinexsa Film Productions and Inter-Europa Films Madrid in 1966, he worked on items such as *Avalanche* and *Estancia*, with a couple of directing jobs on television such as Redifusion's *Sanctuary* and ATV's *Playhouse*. He moved to South Africa to work with the newly launched television service in 1973 and later retired there. ■

Left:
Vicki's future
lies with
Troilus.

PRODUCTION

Fri 27 Aug 65 Frensham Little Pond,
Frensham, Surrey (Sandy Plain)

Mon 30 Aug 65 Frensham Little Pond
(Sandy Plain (remount))

Tue 31 Aug 65 Frensham Little Pond
(Sandy Plain)

Wed 1 Sep 65 Frensham Little Pond

(Plain/Trojan soldiers/Sandy Plain
(remount))

Thu 2 Sep 65 Frensham Little
Pond (Plain (remount)/Sandy Plain
(remount))

circa Fri 3 Sep 65 Ham Polo Club,
Petersham Road, Ham, Middx
(Model shots)

Fri 17 Sep 65 Riverside Studio 1:
Temple of Secrets

Fri 24 Sep 65 Riverside Studio 1:
Small Profit, Quick Return

Fri 1 Oct 65 Riverside Studio 1:
Death of a Spy

Fri 8 Oct 65 Riverside Studio 1:
Horse of Destruction

Post-production

Below:
Odysseus was
moved to song.

During editing, a single cut was made to *Small Prophet, Quick Return*, at the end of the scene where Cassandra announced that the TARDIS should be burned; Paris objected because he found the 'thing', but Priam told him that he should stand aside because his

sister was right. However, several cuts had to be made to *Horse of Destruction* to bring it down to time. The first was the end of the palace scene after Priam, Paris and Cassandra went to look at the horse; Troilus entered searching for Cressida, which again allowed Cassandra to denounce both Cressida and Diomedes as Greek spies – to Priam's chagrin ("Never was a father graced with such quarrelsome children"). The second cut, again in the palace, was from the beginning of the scene in which Vicki entered to find Troilus; Katarina reported to Cassandra that she cannot find 'Cressida', whereupon Priam and Paris entered discussing the horse; Priam disliked it, whereas Paris told his father, "We mustn't look a gift from the gods in the mouth." Cassandra then said that if it was from the gods, she would have had a sign; Priam countered, "If this were from the gods, then I feel that they ought to have used better craftsmanship." The third cut was the end of the dialogue between Vicki and Katarina – and was Hill's big scene. Here, Katarina says that Cassandra saw the horse as Troy's downfall. Vicki asked how Katarina became one of Cassandra's handmaidens. "Through the auguries," replied Katarina. "It was foretold that I should be, and it has been foretold that I shall not... I am going to die."

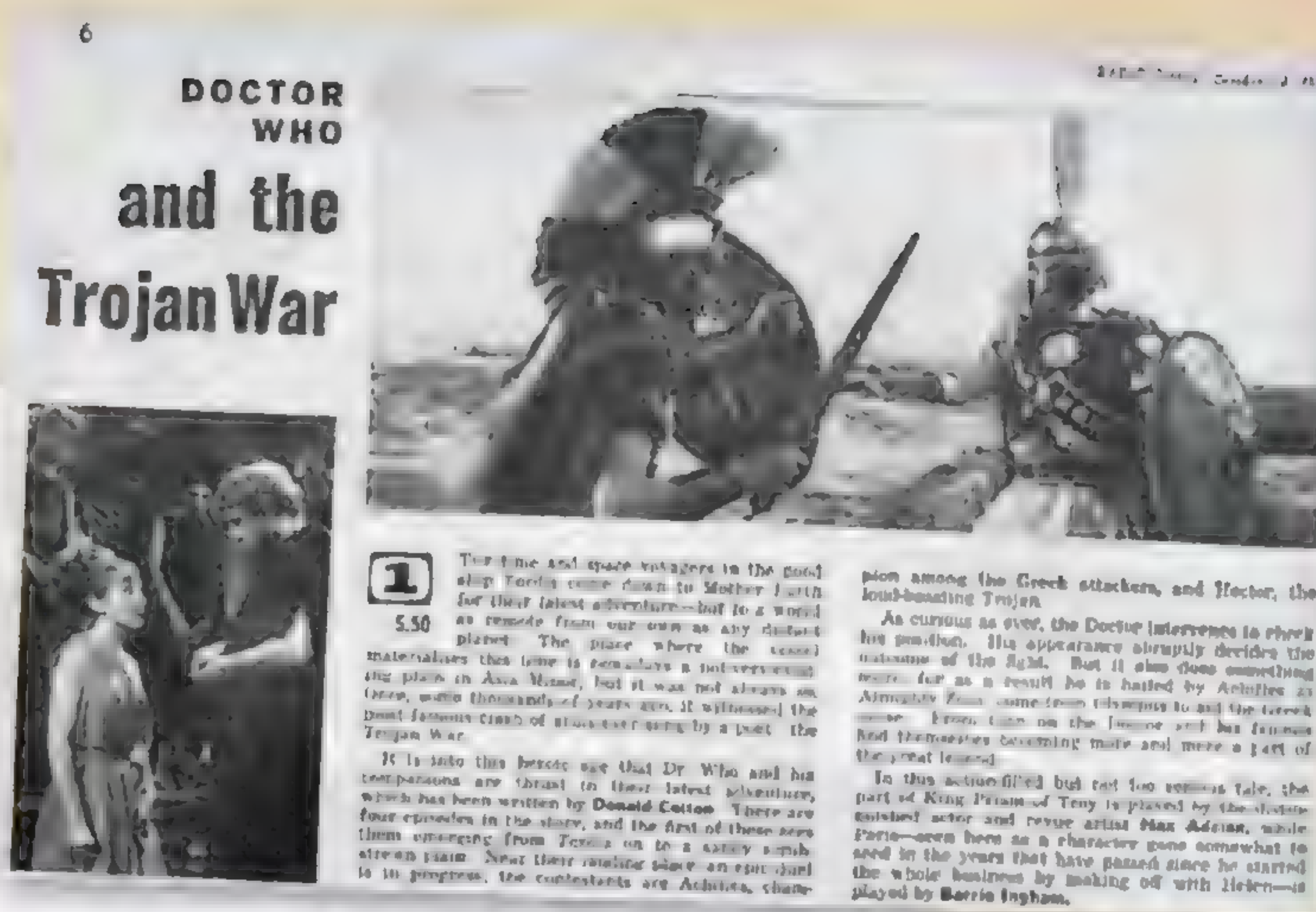
Vicki asked how she knew, and the girl explained that there were signs: "My own pet dove flew backwards to his nest, then beat his wing thrice and died. When we examined him, he had no liver. So I shall die..." ■



Publicity

► *The Myth Makers* was previewed in a half-page *Radio Times* feature headlined *Doctor Who and the Trojan War*, published Thursday 14 October; this included photographs of Vicki meeting the Trojans and Paris fighting Steven. The billing for *Death of a Spy* a fortnight later was accompanied by a photograph of Max Adrian as Priam.

► 'Thank heavens for Dr Who. I know it's a lot of twaddle, but Dr Who is not a



cowboy or a goalkeeper,' wrote young viewer Trudi Cant, her letter being read out on the Friday 15 October edition of *Junior Points of View*.

Above: *Radio Times* publicity for *The Myth Makers*.

Broadcast



► As with *Mission to the Unknown* [1965 – see page 44], the audience size for *The Myth Makers* was well down on series opener *Galaxy 4* – but was comparable to that of *Planet of Giants* [1964 – see Volume 3] which had been running in the same weeks the previous year. More worrying were *The Myth Makers*' audience reaction figures; two episodes scored less than 50 per cent approval.

► The main items of competition for *Doctor Who* were the pop/variety show *Thank Your Lucky Stars* (on ATV-London) and the new Irwin Allen science-fiction adventure series, *Lost in Space* (on ABC, Southern and other

Left: Vicki considers a new life without the Doctor and Steven.



Above:

Vicki is caught between Priam and Cassandra.

regions). From Saturday 30 October, ABC replaced the Jupiter II crew with the Jimmy Clitheroe sitcom *Just Jimmy*.

▶ On Tuesday 2 November, the *Daily Sketch* ran a piece about Maureen O'Brien's departure and the imminent arrivals of both Adrienne Hill and Jean Marsh (who would play Sara Kingdom in *The Daleks' Master Plan*).

▶ *The Times* on Saturday 6 November looked at science-fiction on television, referring to both the BBC2 anthology *Out of the Unknown* and Max Adrian's appearance in *The Myth Makers*.

▶ *Horse of Destruction* was discussed at the BBC Programme Review Board on Wednesday 10 November. There was general agreement with

the views of BBC1 controller Michael Peacock that the current serial had been 'too brutal'; head of drama Sydney Newman noted that action had been taken and Tom Sloan, the head of television light entertainment felt that the send-up of the Trojan War had been so sophisticated that it was 'far above the heads of child audiences'. Television programme controller Huw Wheldon reiterated that children were a 'major element' of the show's audience.

▶ On Wednesday 17 November, the Audience Research Report on *Temple of Secrets* was compiled, and the audience sample of 176 gave a below average reaction. Many were confused that the *Mission to the Unknown* narrative had not been continued:

"Several... wondered if a mistake had been made and the wrong programme put out." This had caused both severe disappointment and complaints that the series no longer made sense. Some found the historical setting a change from outer space and welcomed the touch of humour. The acting was considered mediocre and the production 'stagey'.

» As *The Myth Makers*, the serial was sold abroad in the form of 16mm film recordings: Australia's ABC purchased the serial in September 1966, rating it 'G' for transmission in October 1966, with a repeat in March 1968. Barbados showed the adventure in December 1967, followed by Zambia in March 1968. New Zealand received the serial in September 1968, broadcast it between January and April 1969, and then sent the films on to Singapore on 20 September 1972. Prior to this, Sierra Leone broadcast *The Myth Makers* around November 1970. By 1974, it was no longer available for purchase from BBC Enterprises, and the prints were junked – Australia returned its film prints to the BBC on 4 June 1975. The original 405-line videotapes of all the episodes bar *Temple of Secrets* were wiped on Thursday 17 August 1967, with the

remaining instalment erased on Friday 31 January 1969.

» A complete audio recording survives, along with some poor-quality silent 8mm extracts filmed off-screen from the Australian transmissions. These show Vicki and Steven in the TARDIS in *Temple of Secrets* and, from *Small Prophet, Quick Return*, Vicki seeing the Trojans on the TARDIS scanner, Steven and the Doctor on the sandy plain and Vicki leaving the TARDIS, plus the Doctor talking to Katarina from *Horse of Destruction*.



Left:
"You can let
go of my
hand now."

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Temple of Secrets	Saturday 16 October 1965	5.50pm-6.15pm	BBC1	24'45"	8.3M (34th)	48
Small Prophet, Quick Return	Saturday 23 October 1965	5.50pm-6.15pm	BBC1	24'43"	8.1 M (40th)	51
Death of a Spy	Saturday 30 October 1965	5.50pm-6.15pm	BBC1	25'38"	8.7M (33rd)	49
Horse of Destruction	Saturday 6 November 1965	5.50pm-6.15pm	BBC1	24'25"	8.3M (38th)	52

Merchandise

Right:
Novelisation
cover by
Andrew
Skilleter.

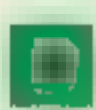
Donald Cotton took great delight in novelising his scripts as *Doctor Who: The Myth Makers* for WH Allen; as well as injecting more humour, he told the tale from the point of view of Homer (a rather anachronistic insertion into the narrative); the poet effectively took on the role of Cyclops, losing both his eyes during the course of the story. The book was published in hardback in April 1985, with a Target paperback – numbered 97 in the *Doctor Who* library – following in September. The cover painting was by Andrew Skilleter. In August 1988, *The Myth Makers* was joined with Cotton's *The Gunfighters* to form one of the *Doctor Who Classics* books issued by Star. The novel was released as an audiobook in April 2008, read by Stephen Thorne.

Surviving off-air clips from *The Myth Makers* were included on the *Doctor Who: Lost in Time* DVD boxset, released by 2|entertain in November 2004.

Right:
The soundtrack
to the story,
released by
BBC Audio.



The off-air soundtrack *Doctor Who: The Myth Makers* was released on BBC CD in January 2001. It was narrated by Peter Purves. A CD box set of *The Myth Makers*, *The Massacre* and *The Highlanders* – titled *Doctor Who: Adventures in History* – was available from BBC Worldwide in August 2003. *The Myth Makers* soundtrack also featured on the CD *The Lost TV Episodes: Collection 1*, available from BBC Audiobooks in August 2010. The set contained an additional CD with interviews and PDF copies of the original camera scripts for the stories contained in the set.

A4 prints of Andrew Skilleter's cover to the Target novelisation of *The Myth Makers* were issued in 2011. Remarque prints were also available at an additional cost. 

Cast and credits

CAST

William Hartnell.....Dr Who
Maureen O'Brien.....Vicki
Peter Purves.....Steven
 with
Max Adrian.....King Priam [2-4]
Barrie Ingham.....Paris [2-4]
Frances White.....Cassandra [2-4]¹
Cavan Kendall.....Achilles [1,4]
Alan Haywood.....Hector [1]
Ivor Salter.....Odysseus
Francis de Wolff.....Agamemnon [1-3]
Jack Melford.....Menelaus [1,3]
Tutte Lemkow.....Cyclops [1-3]
Jon Luxton.....Messenger [2]
James Lynn.....Troilus [3-4]
Adrienne Hill.....Katarina [4]

¹ Uncredited in *Radio Times*

UNCREDITED

Pat Gorman.....Double for Achilles
Michael Wilder.....Double for Hector
Russell Scott, Peter Stewart, James Hamilton, Gary Wyler, Ken Norris, Michael Stevens, Paul Barnes.....4 Greek/3 Trojan Soldiers
Michelle Barry.....Young Girl Servant in Agamemnon's Tent
Stephen Ubels.....Young Boy Servant in Agamemnon's Tent
Pat Gorman, Michael Wilder, Peter Roy, Derek Schaffer, John Freeman, Tony Hennessy.....Greek Soldiers
Joanna Smithers, Doreen Ubels, Cara Stevens, Margaret Bass, Victor Bailey, Walter Henry, Ian Anton, John Moyce, Jack Rolands, John Moore, John May, Michael Osborne, David Greneau, Eric Blackburn, Darrell Richards.....People in Square of Troy

Jack Duggan, Lesley Bryan, Gerry Alexander, Ricky Lancing, Steve Pokol, Peter Day, Donald Simons.....Trojan Soldiers
Mike Reid, Graham Hardy, Norton Clark.....Greek Soldiers
Ralph Carrigan, Roy Douglas, Christopher Stephens, Derek Chaffer.....Greek Soldiers/Trojan Soldiers/People in Square
Daphne Green, Mary McMillan.....Trojan Women in Square
Derek Ware.....Stuntman/Trojan Soldier
Beverley and Pat Stephens.....People in Square

CREDITS

Written by Donald Cotton
 Fights arranged by Derek Ware [1,4]
 Title music by Ron Grainer
 and the BBC Radiophonic Workshop
 Film Cameraman: Peter Hamilton [4]
 Film Editor: Caroline Shields [4]
 Costumes by Daphne Dare
 [uncredited: Tony Pearce [2]]
 Make-up supervised by Elizabeth Blattner [1-2],
 Sonia Markham [3-4]
 Lighting: Ralph Walton
 Sound: Dave Kitchen [1-3], Bryan Forgham [4]
 Story Editor: Donald Tosh
 Music composed and conducted by
 Humphrey Searle
 Designer: John Wood
 Producer: John Wiles
 Directed by Michael Leeston-Smith

Below:
 And they
 lived happily
 ever after...



Profile

ADRIENNE HILL

Katarina

Born 22 July 1937 in Plymouth, Devon, the Hill family's peripatetic lifestyle saw her attend 13 schools as far afield as Scotland and Ireland.

She studied at Bristol Old Vic, graduating to the full company for the 1956/7 season for shows including *A Midsummer Night's Dream* and *Blood Wedding*, then progressed to the London Old Vic for 1957/8, mostly in small walk-ons. Other productions there included *A Midsummer Night's Dream*, *Twelfth Night*, *Measure For Measure*, *King Lear*, *Henry VI* and *Henry VIII*.

Hill then worked solidly in Rep theatre at Lincoln, Canterbury, Sheffield and Colchester, appearing in *Ernest* (1959) at the latter.

Right:

Adrienne Hill, photographed in the 1980s.



Her radio and television débuts came within four hours of each other on 7 September 1964, appearing as a nurse in radio soap *The Dales* then that evening taking a bit part in TV soap *Compact*. She soon returned to *The Dales*, as regular Gloria Watt in episodes broadcast from May to December 1965.

New BBC twice-weekly soap *199 Park Lane* was to be her TV break, playing Sandra Orlando from August 1965, but the show was cancelled after 18 episodes.

Doctor Who production assistant Viktors Ritelis spotted her understudying for Maggie Smith in the title role of *Mary, Mary* (1963/4, Queen's Theatre) and put her forward for Joanna in *The Crusade* [1965 – see Volume 5]. Ultimately losing out to Jean Marsh, director Douglas Camfield later remembered Hill when casting *The Daleks' Master Plan* [1965 – see page 92].

Katarina would début in *Horse of Destruction*, the last episode of *The Myth Makers*, allowing her to appear in the first four episodes of *The Daleks' Master Plan*.

During the scripting stages, producer John Wiles and script editor Donald Tosh had realised everything Katarina encountered would need to be tediously explained to her and so decided to instead shock the audience by killing the character off, a first for a companion. Sometimes erroneously believed to have been quickly replaced once filming began, Hill was always intended to be a temporary replacement, contracted on 9 September 1965 for just five episodes. This fateful intent was slightly lost when dialogue lending portents of Katarina's doom was cut before broadcast.

Hill's first work on the series came at Ealing on 27 September, filming Katarina's space death scene for *The Daleks' Master Plan*. She recorded her final episode, *The Traitors*, on Friday 12 November, just 64 days after signing her contract.

Hill shared her memories of playing Katarina with *Doctor Who Magazine's* Patrick Mulkern in 1986: "Just a lot of charging about, hiding behind wooden sets and things. Tons of close-ups. I mean, that is my main memory: skulking about and saying, 'What next, Doctor?' It was all fun, though." Of her debated companion status, she added, "I must admit I feel a bit of a fraud having only been in five episodes."

Before leaving the programme, Hill had a brief romantic affair with co-star Peter Purves, as revealed in his 2009 autobiography.

Marrying marketing consultant Denis Wratten at the end of 1967, they had two children; Samantha in 1968 and, after moving to Surrey, Benjamin in 1971.

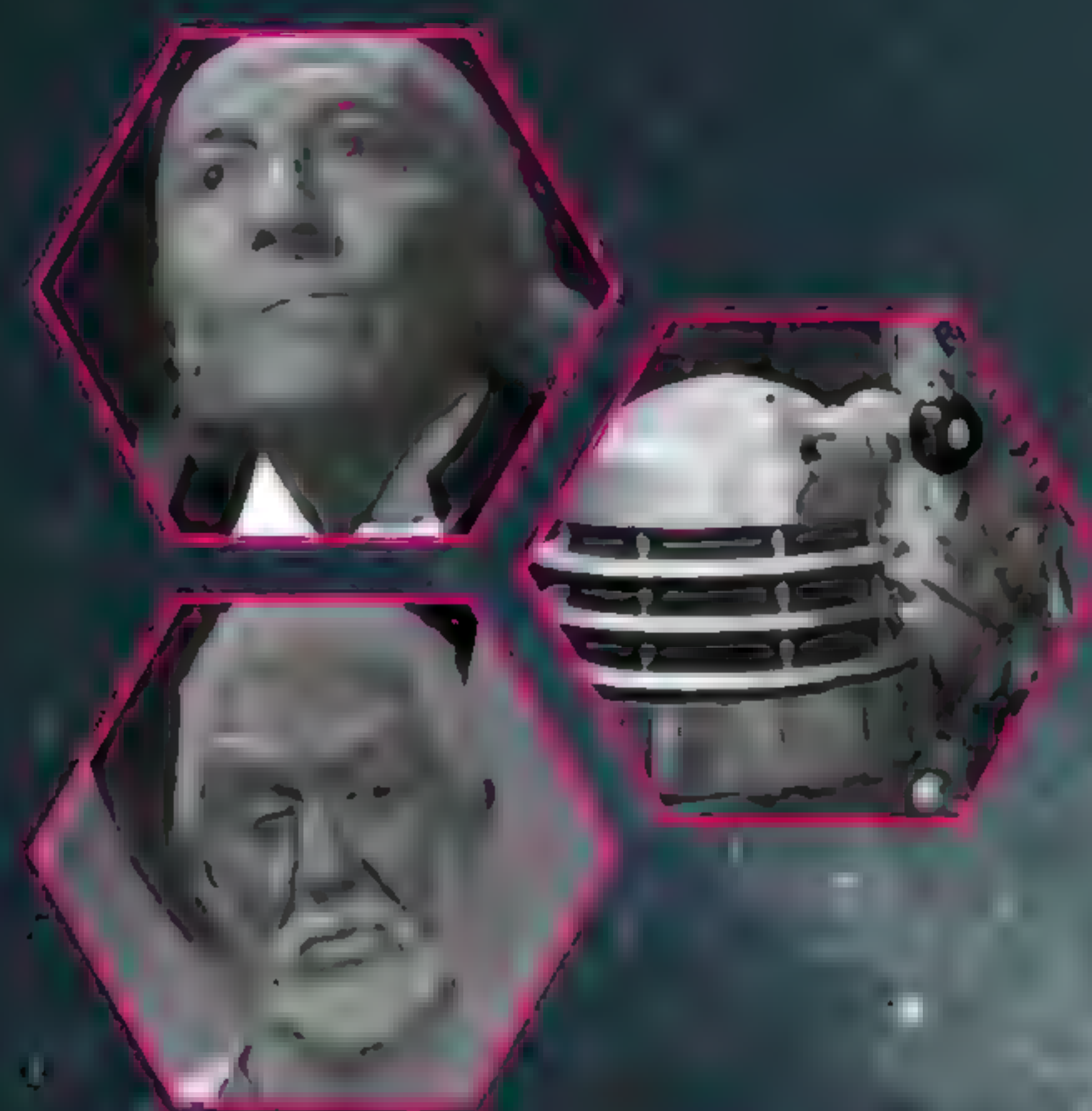
While raising her family, Hill acted in radio, appearing in *Midweek Theatre* play *Fatty* (broadcast 20 May 1970) and taking the regular role of Myrna Podmore in soap *Waggoners' Walk* from September 1969 until 1971.

The family moved to Amsterdam and later America with her husband's work, stalling her acting career. Her marriage ended in the US and Hill returned, with her children, to London in the late 1970s to take a teaching degree. She worked as a drama teacher in tough inner-city schools from the early 1980s. By 1986, she hoped to move to teaching part-time and return to acting.

Hill's sole convention appearance came at DWASocial 5 on 6 April 1985 and she also joined a line-up of companions for *Children in Need* in November 1985.

Hill died from cancer on 6 October 1997 in Camden, London aged just 60. ■





THE DALEKS' MASTER PLAN

STORY 21

The Daleks plot to conquer the universe with the aid of Mavic Chen, the Guardian of the Solar System. Stealing the vital taranium core, the Doctor and Steven become fugitives, but the Daleks – and death – are never far away.



Introduction

For a long time, *The Daleks' Master Plan* was a record holder. For over 20 years it was the longest-ever *Doctor Who* story. Its action unfolds over 12 episodes, totalling five glorious hours.

Its closest challengers during those first two decades were Patrick Troughton's final adventure, *The War Games* [1969 – see Volume 14] with 10 episodes, and Cyberman-epic *The Invasion* [1969 – see Volume 13] which could only muster eight.

The Daleks' Master Plan is a slight fudge. Although there is certainly one, overarching story, it is broken up into smaller escapades. Our heroes encountered challenges on a number of different planets, they travelled back to ancient Egypt, and in the middle there was a curious interlude unrelated to the ongoing narrative. In this way it's somewhat like

Below:

In 1986, *The Trial of a Time Lord* beat *The Daleks' Master Plan* as the longest *Doctor Who* story.



the loosely connected 1977/8 series – that concerned the hunt for the Key to Time – and current longest-story record holder, *The Trial of a Time Lord* [1986 – see Volume 42], which might have been 14 episodes long, but is often sub-divided into four standard-length adventures. What was purely a necessity, a means by which to extend *The Daleks' Master Plan* to twice the length of preceding Dalek capers, presents us with the idea that how you slice up the Doctor's adventures isn't always clear-cut.

Some fans like to consider *Utopia* as a separate story from *The Sound of Drums* and *The Last of the Time Lords* [all 2007 – see Volume 56]. *The Girl Who Died* and *The Woman Who Lived* [both 2015] are conspicuously paired up, but beyond the Doctor and Ashildr, they each have their own cast and set-up.

Episode 8, 9 and 10 of *The Daleks' Master Plan* serve as a sequel to *The Time Meddler* [1965 – see Volume 5]. The story of the Meddling Monk seeking his revenge on the Doctor may be commingled with the Daleks' continuing pursuit of the Doctor and his friends, but it almost works as a story in its own right. In effect, Dennis Spooner, who took over as writer from Terry Nation during the latter half of the story, does his own thing for a few episodes before returning to the planet where the whole thing started, to tie things up.

But perhaps because of, and not despite, all these competing strands, *The Daleks' Master Plan* is an epic success. It's a thrilling, long-running compendium of all the strange places that *Doctor Who* takes us. And it prompted many who followed to be equally ambitious. ■

'THE ACTION UNFOLDS OVER
12 EPISODES TOTALLING
FIVE GLORIOUS HOURS.'

THE NIGHTMARE BEGINS

In the TARDIS, Katarina mops Steven's feverish brow as the Doctor operates the controls. [1]

In the alien jungle of the planet Kembel, astronauts Bret Vyon and Kert Gantry attempt to contact Central Communications, Earth.

Unfortunately two operators of Central Communications, Roald and Lizan, are more interested in watching the news. The Guardian of the Solar System, Mavic Chen, appears on the wall-screen, [2] telling the interviewer that he intends to climb onboard his spaceship, the *Spar*, and drift about the solar system. He reminds the interviewer that in the 25 years since the non-aggression pact of 3975 there has been peace.

Bret tells Kert they must keep moving, but Kert has been injured and he insists that Bret goes on without him. After

Bret has gone, a Dalek emerges from the undergrowth and exterminates Kert! [3]

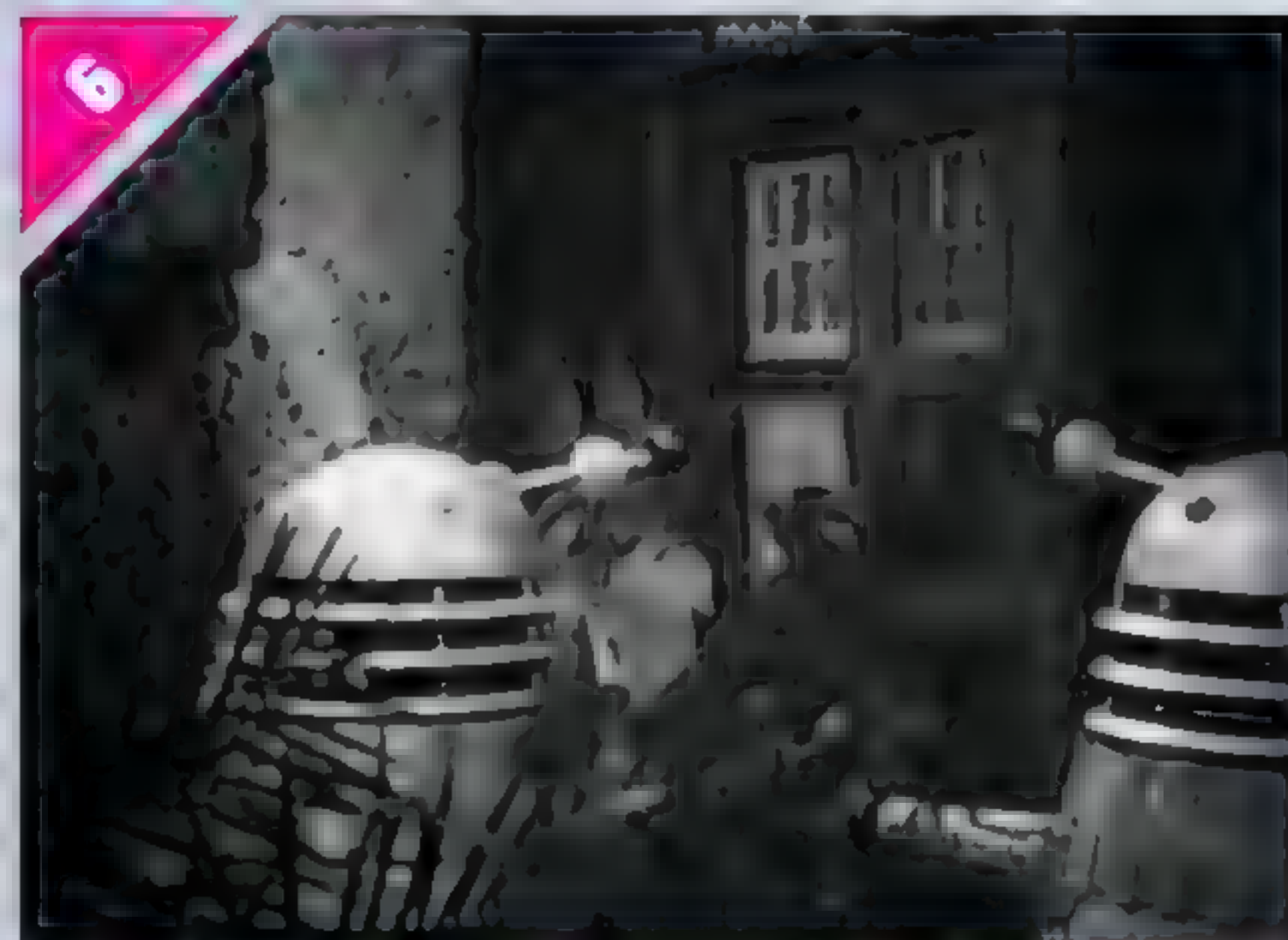
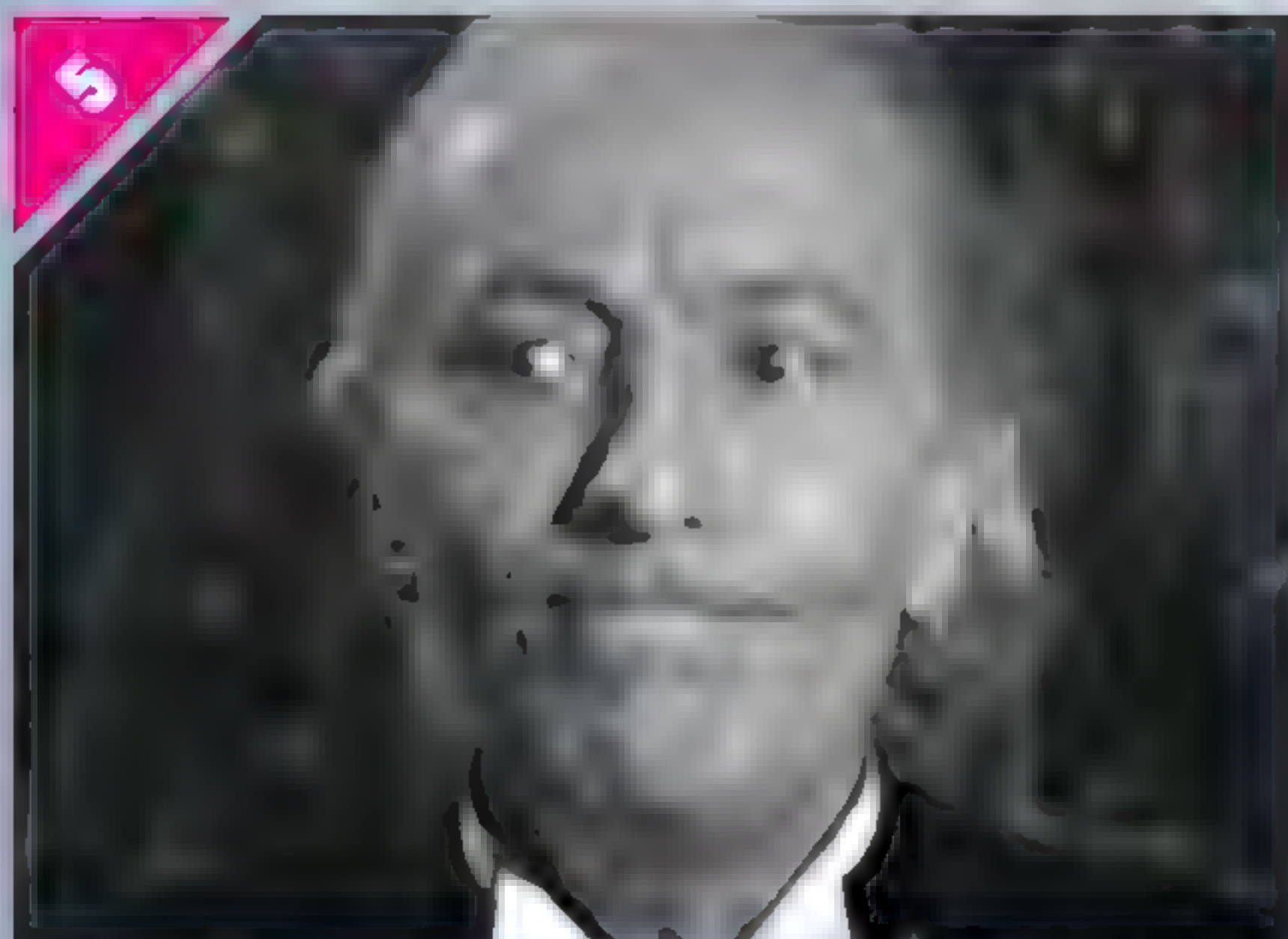
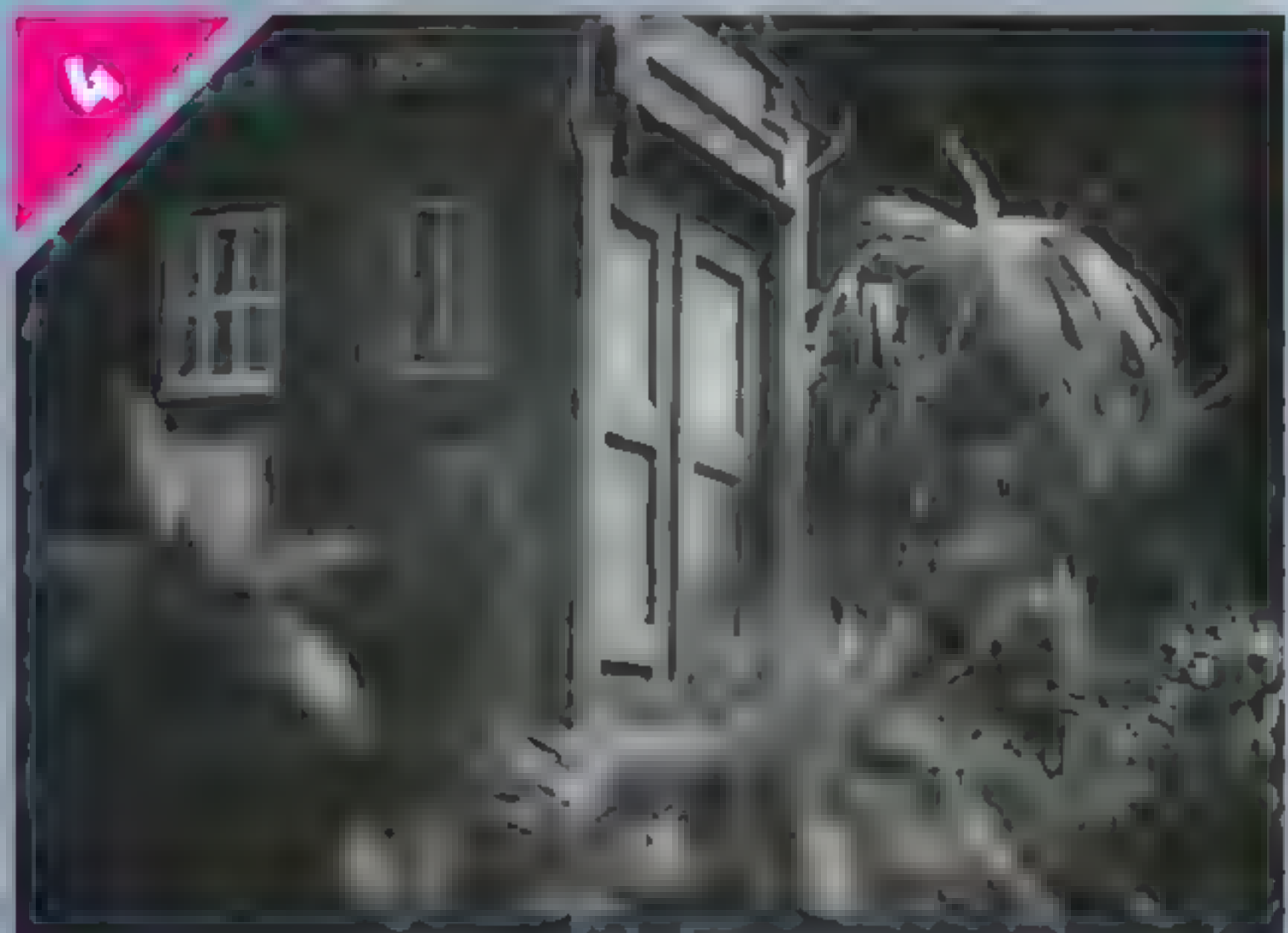
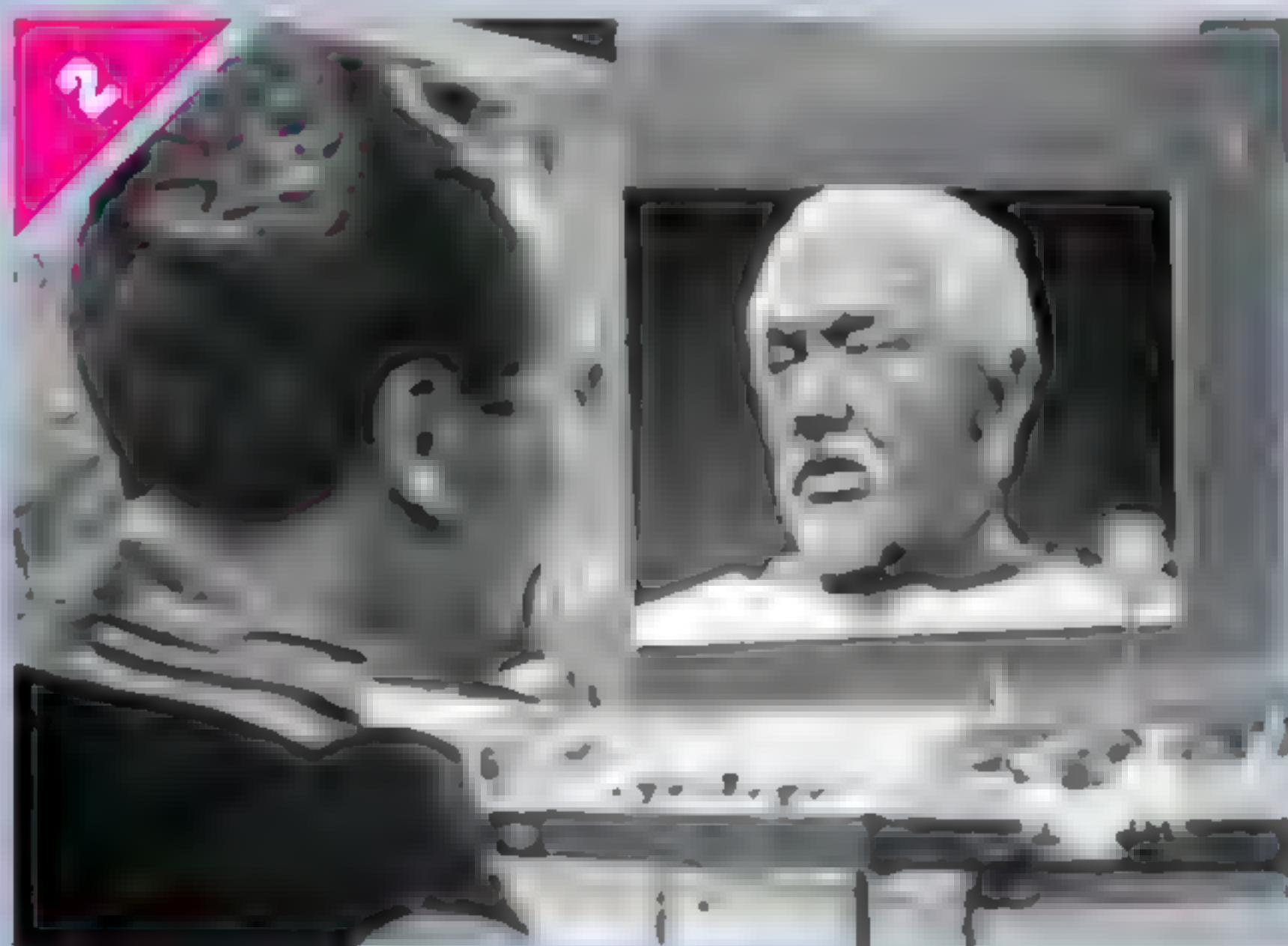
Dodging some Varga plants, Bret trips and breaks his radio transmitter. Then he sees the TARDIS materialise. [4]

Inside, the Doctor shows Katarina how to close the doors, then he goes off to explore. He discovers the Dalek city [5] but then Vyon levels a gun at his head and tells him to hand over the TARDIS key.

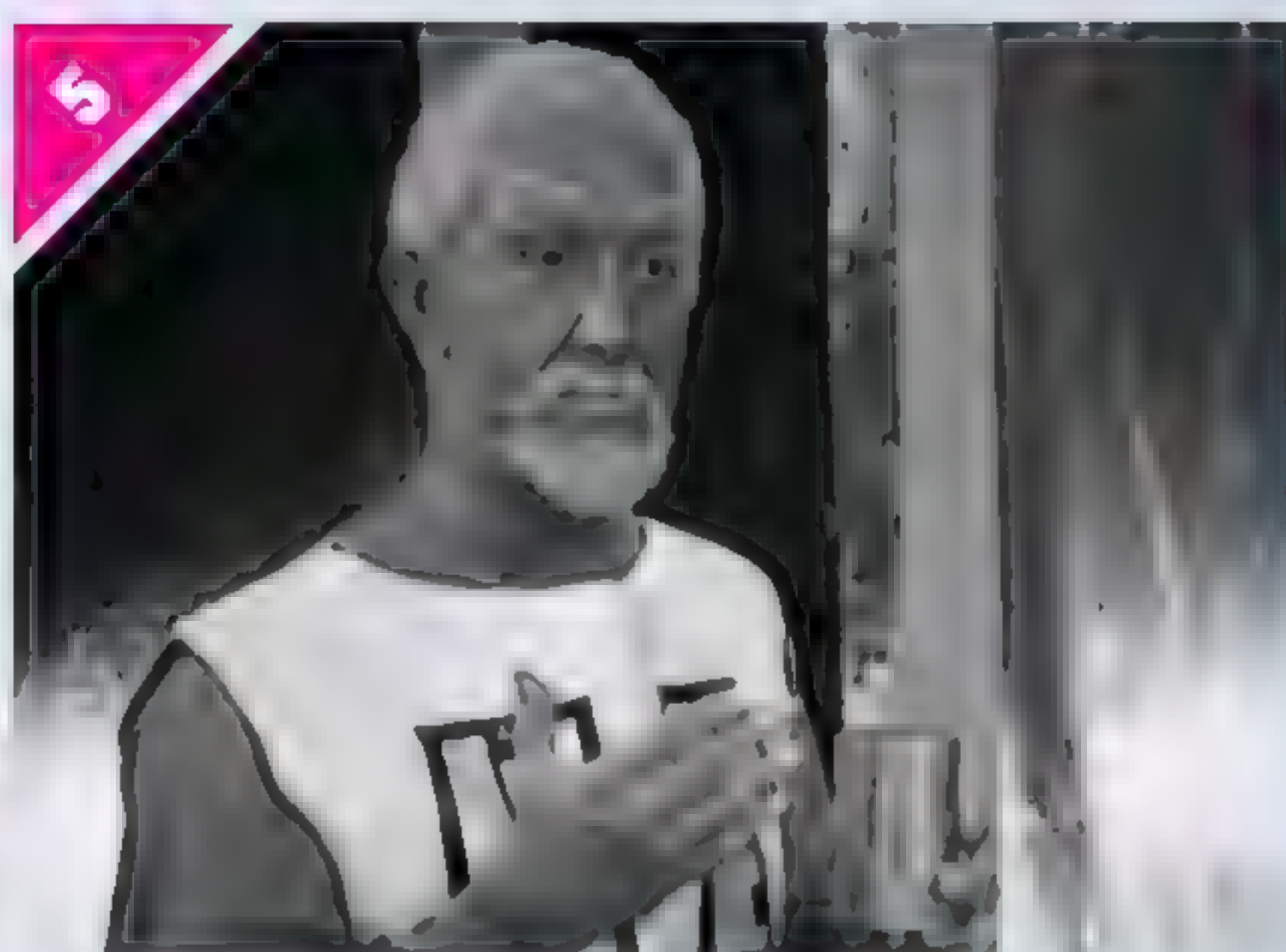
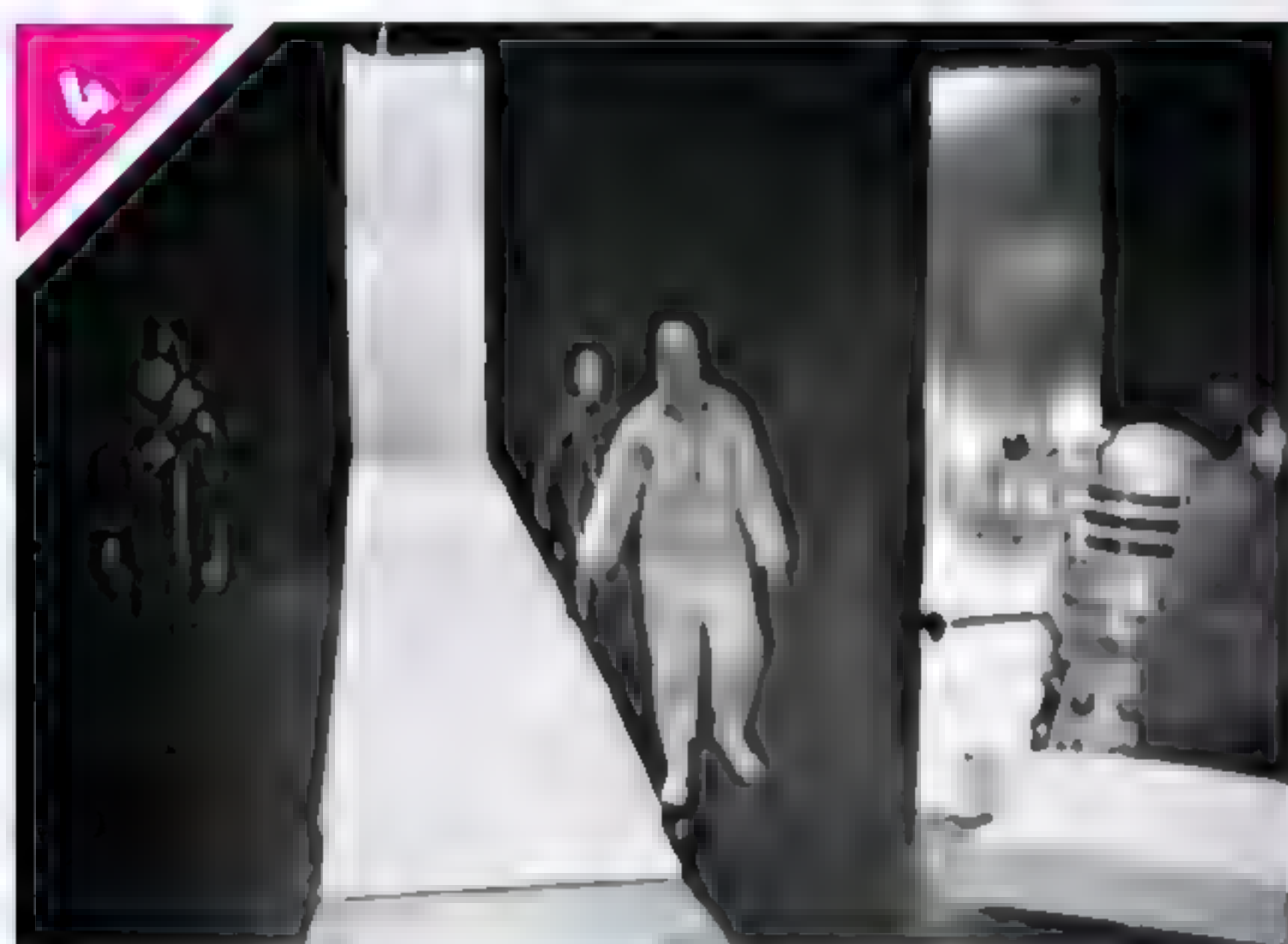
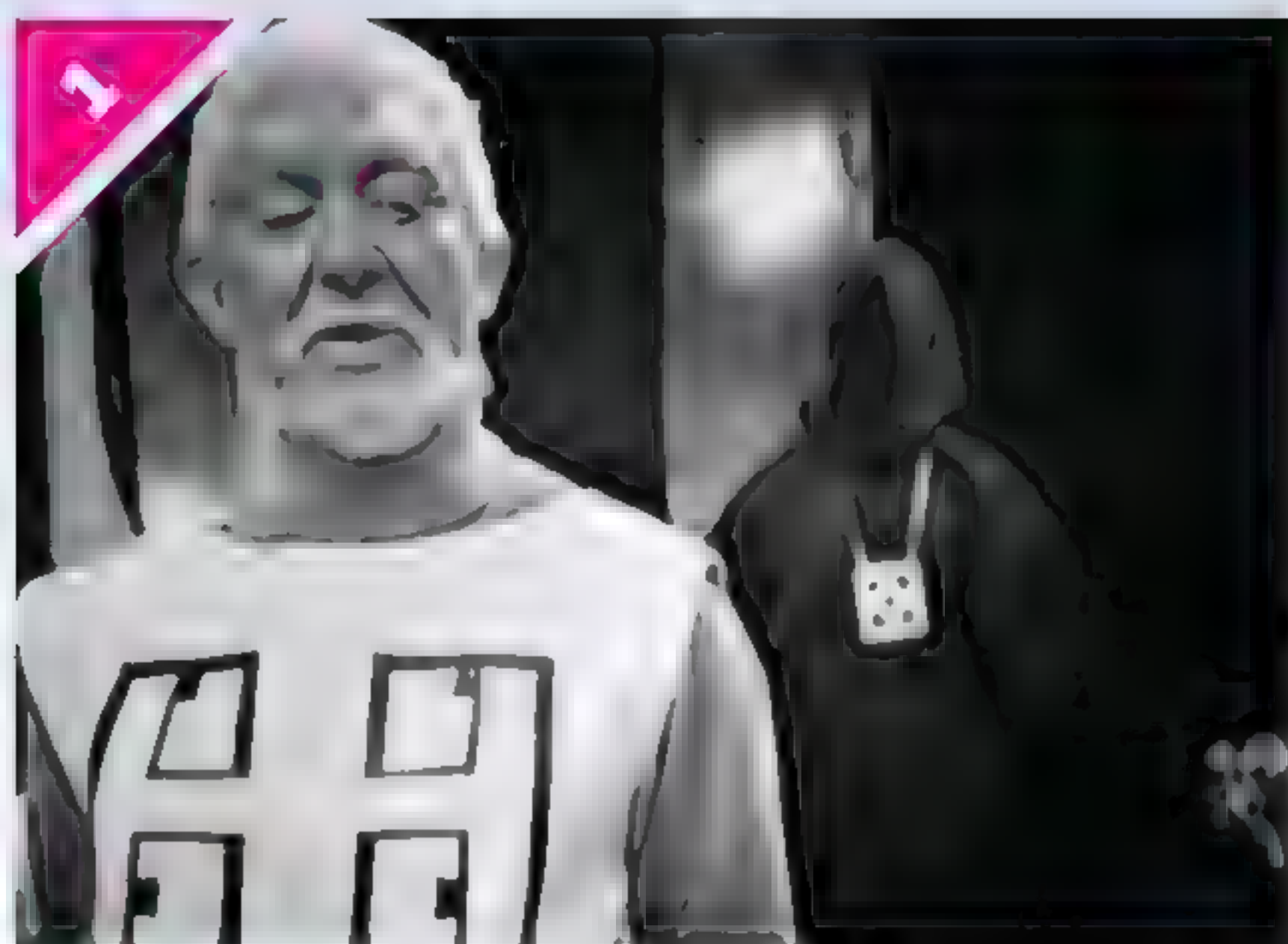
Bret enters the TARDIS claiming to have been sent by the Doctor. He tells Katarina that they must get back to Earth, but Steven knocks him out. When he wakes up, the Doctor has trapped him in a magnetic chair. The Doctor sets off back through the jungle, and discovers a skeleton with a tape recording. Then he spots some Daleks!

Bret tells Katarina he has some tablets in his belt that could cure Steven. She takes two and gives them to Steven.

The Doctor watches as the Daleks greet their new ally: Mavic Chen! The Doctor hurries back to the TARDIS, only to find two Daleks outside! [6]



Most of The Nightmare Begins is missing from the BBC Archives. Representative images used.



DAY OF ARMAGEDDON

The Daleks inform the Dalek Supreme that another intruder craft has been located and the Supreme orders them to execute Operation Inferno.

In the conference room, Chen is greeted by another delegate, Zephon. Zephon expresses surprise that Chen has agreed to betray the solar system. [1]

The conversation is monitored by the Daleks. When Chen has served his purpose, he will be eliminated.

Steven wakes up in the jungle with Katarina. She explains they had to leave the TARDIS because the “evil ones” came. The Doctor arrives; Katarina tells him that it was Bret’s idea to leave the TARDIS. [2]

Elsewhere in the jungle, Bret sees the Daleks setting the jungle alight with flame guns. [3] He returns to the Doctor and gives him the news. Bret’s only concern is to warn Earth about the Daleks’ plan.

Chen and Zephon watch the jungle burn from the city while the other delegates gather in the conference room. [4]

The Doctor, Steven, Katarina and Bret reach the city and spot Chen’s spaceship. The Doctor says they must steal it if they are to warn Earth. They spot Zephon and Bret knocks him out. They tie him up and the Doctor disguises himself using Zephon’s cloak.

The Daleks find the Doctor and escort him into the conference room. The Dalek Supreme announces that their Time Destructor is complete and only requires the core to be fitted. Chen presents the core, a full emm of taranium. [5]

Bret, Steven and Katarina take over Chen’s spaceship, tie up the pilots and leave them outside.

Zephon manages to set off an alarm, and in the ensuing panic in the conference room the Doctor grabs the taranium core and escapes. Hearing the alarm, Bret assumes the Doctor has been caught and starts the spaceship’s engines... [6]

DEVIL'S PLANET

As the launch countdown begins, the Doctor enters the ship; they take off. The Dalek Supreme orders the other Daleks not to destroy the *Spar*. Its occupants must be taken alive. [1]

The Doctor confirms to Steven, Bret and Katarina that Chen has allied himself with the Daleks.

The Supreme accuses Zephon of causing the loss of the core. Zephon attempts to leave so the Daleks exterminate him.

The Doctor, Steven and Bret examine the taranium and play the tape recording made by Marc Cory.

Meanwhile, the Daleks activate their Neutronic Randomiser to randomise the *Spar*'s instruments.

Bret suggests that when they get back to Earth, they inform Karlton, the head of Space Security, about Chen's plans. The spaceship goes out of control, plunging towards the penal planet of Desperus. [2]

The Daleks guide the *Spar* by remote control and offer Chen a spaceship for his return to Earth.

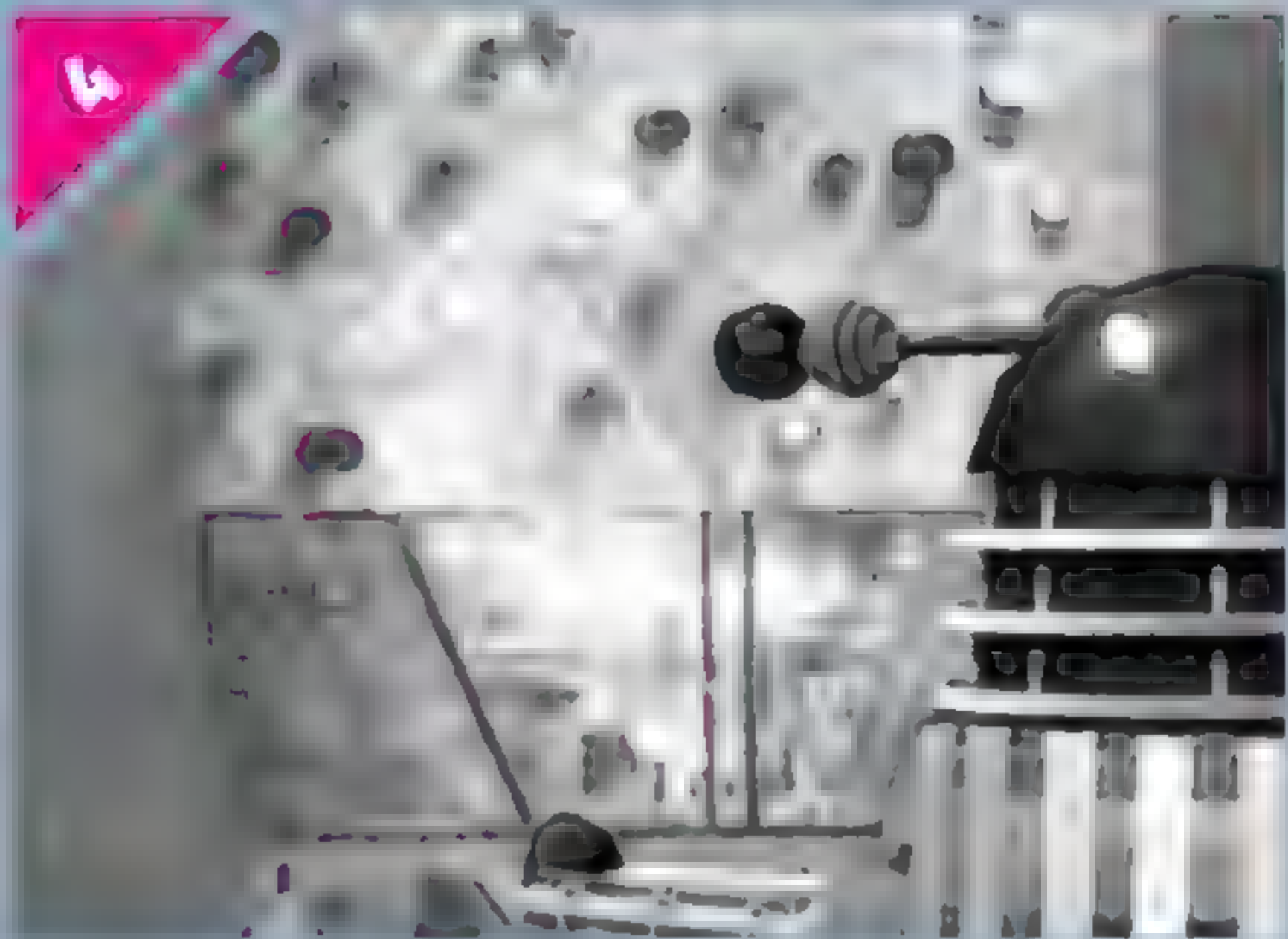
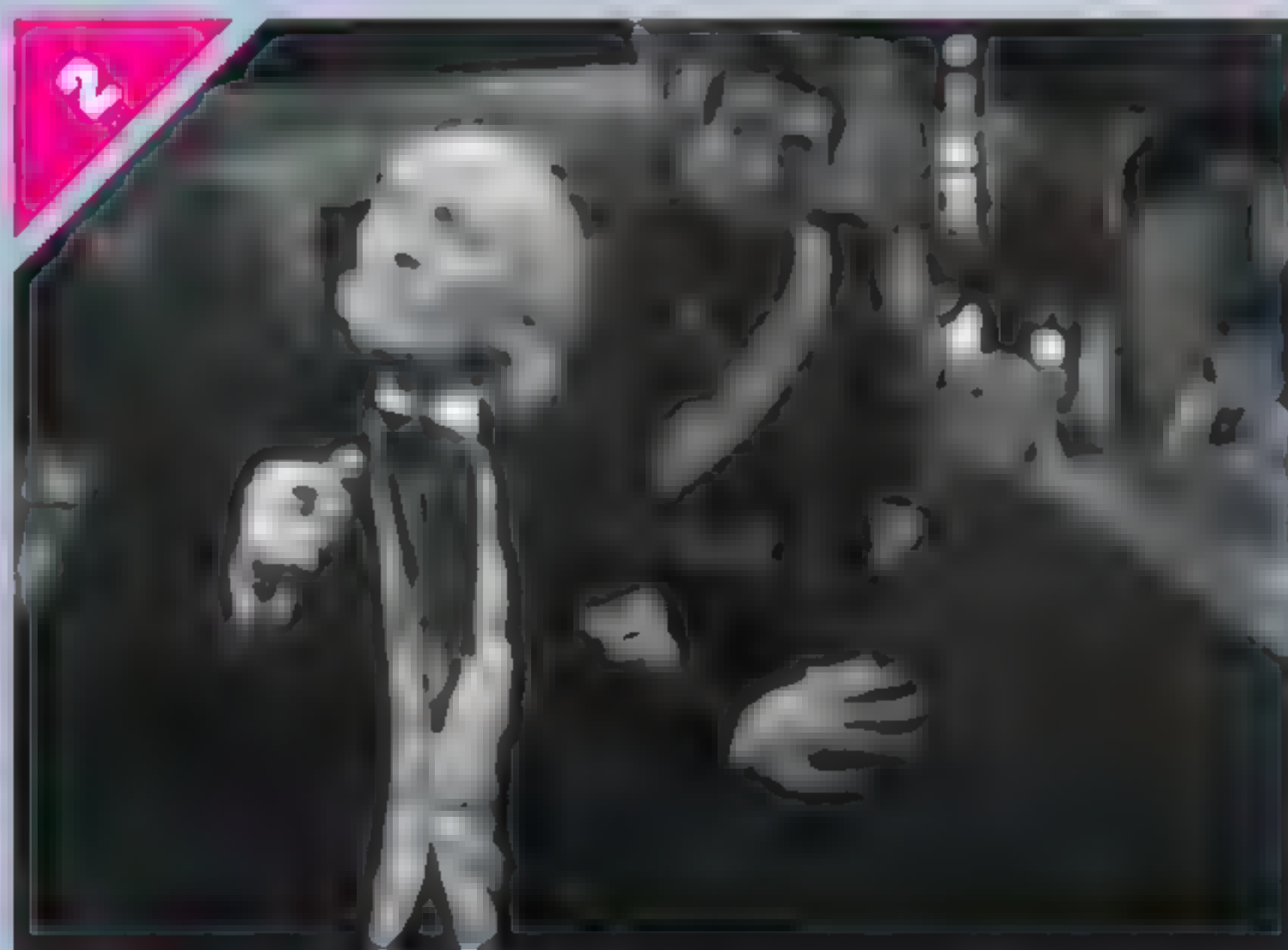
On Desperus, Garge rushes into a dank cave to inform his fellow convicts Bors and Kirksen that an unfamiliar spaceship is coming in to land. Kirksen suggests they kill its crew and use it to escape. [3]

Bret prepares the *Spar* to take off again.

The Supreme orders the Dalek fleet to land on Desperus and recover the core. [4]

Bors, Kirksen and Garge approach the *Spar* through the swamp, but their lights attract giant bats called 'Screamers' and Kirksen is attacked. [5]

The Doctor sets up a cable from a power outlet into the swamp to repel any boarders. Katarina spots two men approaching so the Doctor orders her to switch on the power, rendering the men unconscious. Then the Doctor sees a Dalek spaceship coming in to land. The *Spar* takes off and the Doctor tells Katarina to check the airlock is secure. Then suddenly Kirksen emerges and grabs her! [6]



Most of Devil's Planet is missing from the BBC archives. Representative images used.



No broadcast images of The Traitors are available. Representative images used.

THE TRAITORS

Kirksen demands that they change course for the planet Kembel. Bret hits a button causing the ship to lurch and Kirksen drags Katarina into the airlock with him. [1] Steven agrees to change course – but then Katarina presses the button opening the outer door and she is sucked out into space with Kirksen. The Doctor says she has saved all their lives and he will always remember her as “one of the daughters of the gods”.

On Kembel, one of the delegates, Trantis, criticises the Supreme for putting too much trust in Chen. [2]

Bret prepares to crash-land the *Spar* in an experimental plant in the vicinity of Earth’s Central City. In the city, Chen instructs Karlton and Lizan that Bret and the other traitors must be killed on sight. After Lizan leaves, Chen discusses his plan to govern the universe; once Trantis is out of the way, Chen will be the next in

line. “And I will be there behind you,” says Karlton, meaningfully. [3]

The Doctor, Steven and Bret make their way to the office of Bret’s friend, Daxtar.

Karlton presents Chen with the agent assigned to deal with Bret and the two strangers – Sara Kingdom. Chen spins her a story about recovering the taranium. [4]

The Doctor, Steven and Bret inform Daxtar about the Daleks’ plan. But when Daxtar inadvertently mentions taranium, the Doctor realises he is part of Chen’s conspiracy and Bret kills him. [5]

Chen informs the Supreme that he expects to return with the core in two days.

Bret decides their only chance is to bluff their way into the security building. Then Sara enters. The Doctor and Steven flee as she orders Bret to give her the taranium. He reaches for his gun – so she shoots him dead. Then she contacts another agent, Borkar, saying the fugitives must be shot on sight! [6]

COUNTER PLOT

The Doctor and Steven run into a large plain white room containing a capsule holding a cage of mice.

In a control room nearby, two scientists, Froyn and Rhynmal, prepare to conduct an experiment. Borkar enters and tells them he is looking for two strangers. [1]

Sara enters the white room and demands the Doctor hand over the taranium – but then the room pulses and they writhe in agony! [2]

Borkar bursts into the room to find it empty. He demands that Rhynmal bring them back, but it's too late – the room's previous occupants are being transmitted across space to the planet Mira.

Chen fears that the Daleks will now assemble a force against him, but Karlton suggests they tell the Daleks that they sent the fugitives to Mira deliberately, as the planet is near Kembel. Chen regains his megalomaniacal zeal. [3]

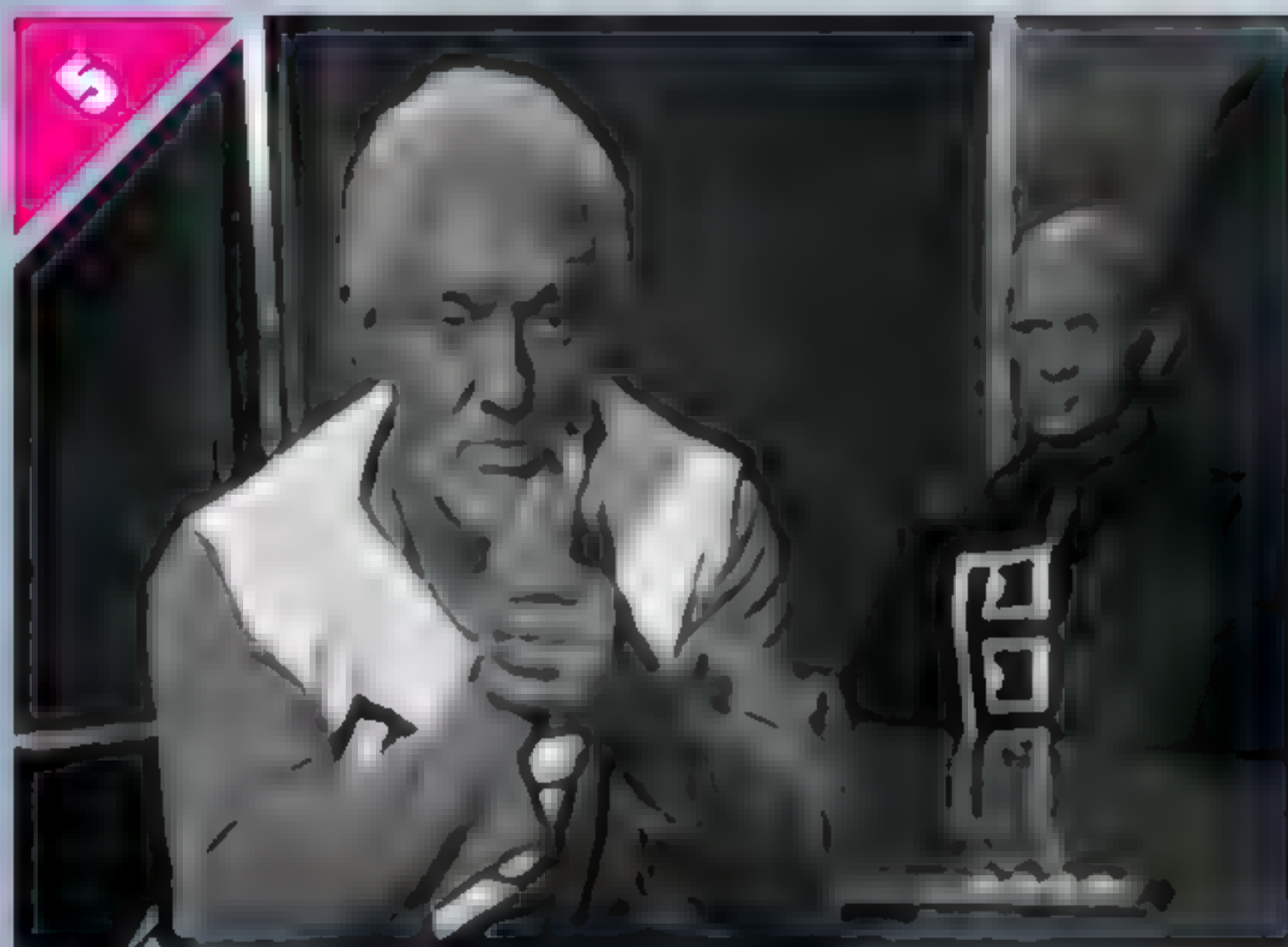
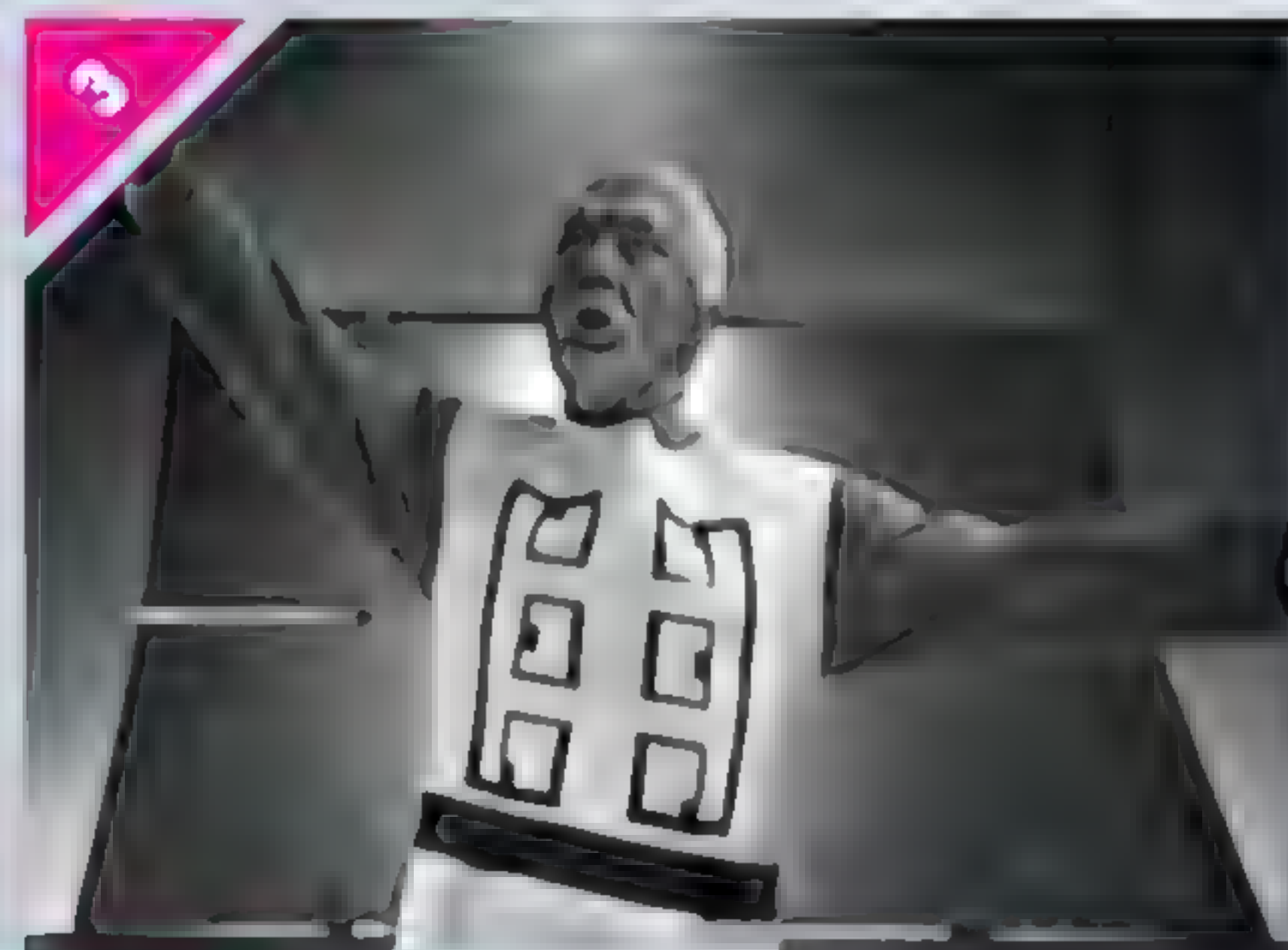
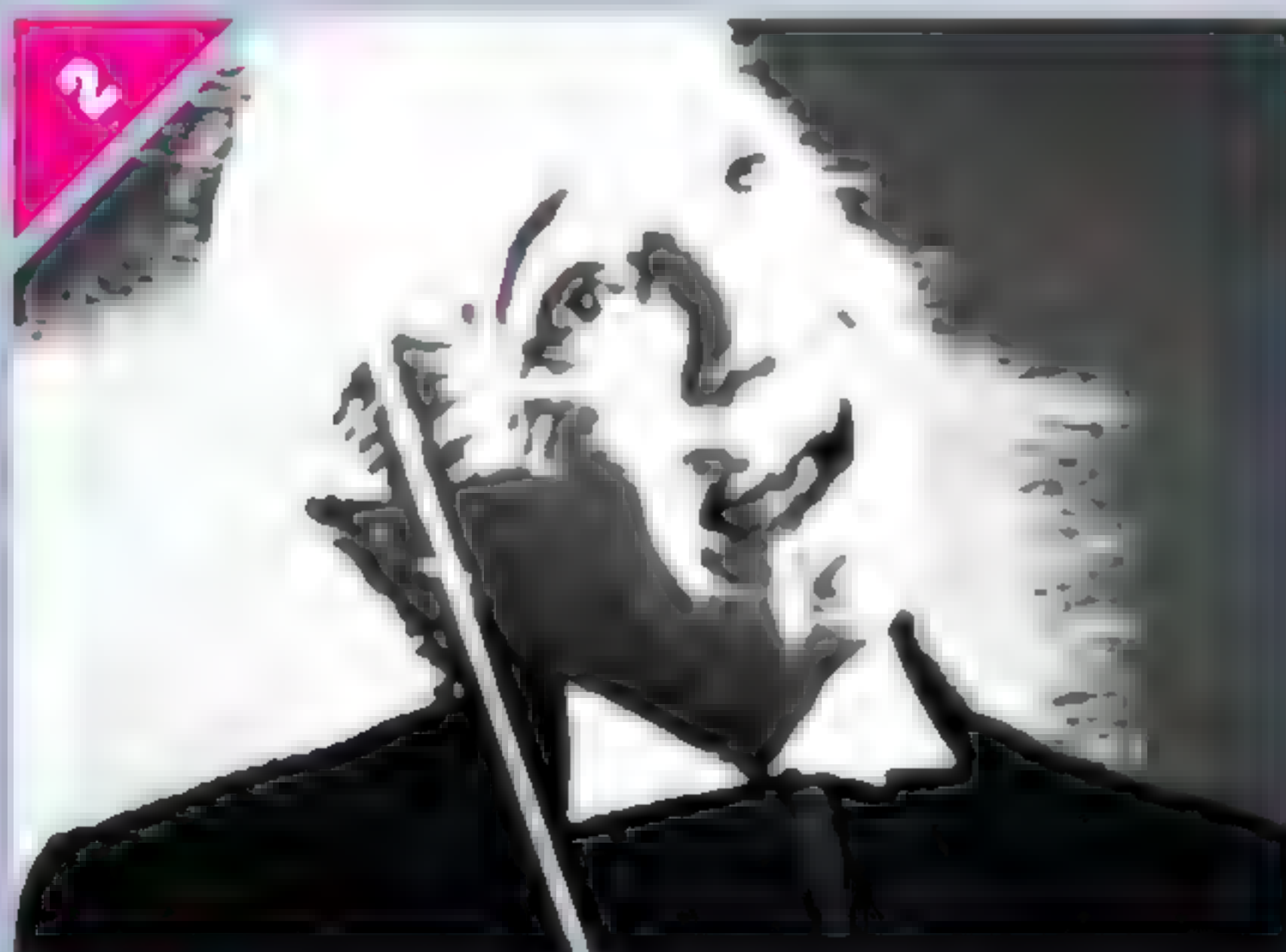
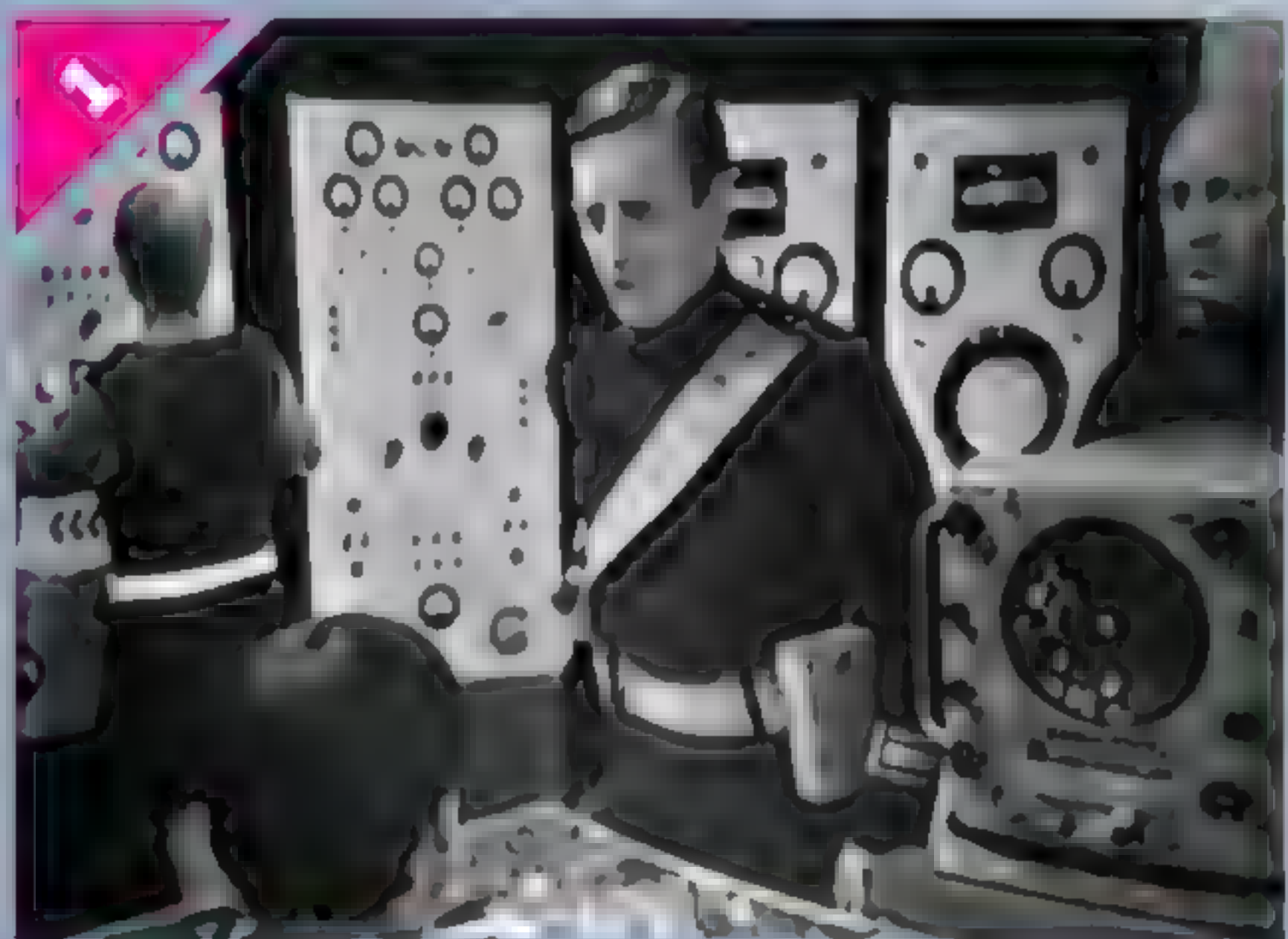
The Doctor wakes up on Mira and checks that the core is undamaged. Meanwhile, an invisible creature examines the unconscious Sara before moving on. [4] The Doctor finds Steven and Sara and they shelter in a cave. The Doctor explains to Sara that they travelled by cellular dissemination – but the Daleks will know where they are.

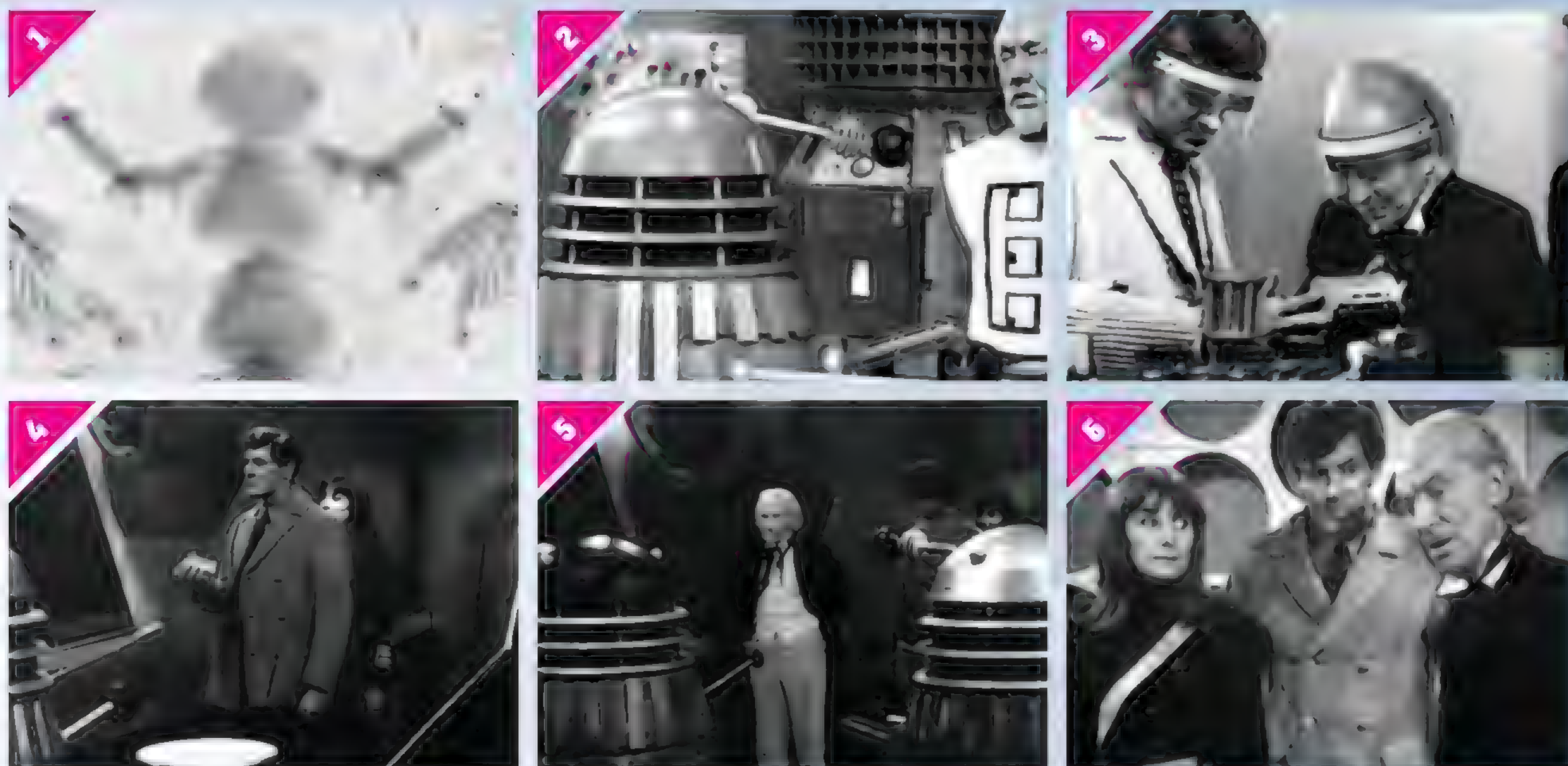
Sure enough, the Daleks are on Mira. They locate the capsule containing the mice and exterminate them.

The Doctor fends off one of the invisible creatures, which he recognises as a Visian. Meanwhile, Steven explains to Sara that Chen lied to her and Sara reveals that Bret was her brother. Then they hear a roar from outside the cave. The Visians have them trapped!

Chen tells Karlton to wait for contact then go to Venus, while he returns to Kembel. [5]

The Daleks drive the Visians away from the cave, but there is still no escape for the Doctor... [6]





No broadcast images of Coronas of the Sun are available. Representative images used.

CORONAS OF THE SUN

The Daleks order the Doctor to hand over the taranium, but he says that they dare not fire because they risk damaging it. Suddenly the Visians attack in force. While the Daleks fire at the creatures – which become visible when they are exterminated [1] – the Doctor, Steven and Sara head to the Dalek pursuit ship. The Doctor distracts the Dalek on guard, enabling Steven to creep up and blind it with a handful of mud. The Doctor, Steven and Sara then run on board and take off.

Back on Kembel, the Dalek Supreme receives the news that the fugitives have left Mira. [2]

The Doctor decides to make a copy of the taranium core. Then the Daleks capture the pursuit ship in a magnetised beam. Steven suggests using the gravity force from the ship's power centre to make

the fake taranium glow. The Doctor and Sara dismiss the idea, but Steven tries it anyway. There is a flash and he is knocked unconscious – but his idea works and the fake taranium has an authentic glow! [3] When Steven wakes up he is enclosed in a forcefield, which gives the Doctor an idea.

The pursuit ship lands back on Kembel. [4] Steven is the first to emerge, followed by the Doctor and Sara. The Doctor tells Chen and the Daleks he will only hand over the taranium outside the TARDIS and the Dalek Supreme consents. [5]

At the TARDIS, the Doctor and Sara go inside, leaving Steven with the (fake) taranium. After Steven hands it to Chen, the Daleks attempt to exterminate him, but their rays have no effect thanks to the forcefield and he escapes into the TARDIS, which dematerialises.

Inside, Steven recovers as the forcefield around him has been destroyed. The TARDIS lands – and the Doctor observes that the atmosphere outside is poisonous! [6]

THE FEAST OF STEVEN

The TARDIS has landed outside the entrance of a police station. Its appearance mystifies the station sergeant and two policemen.

The Doctor clarifies that the air outside is poisonous compared to where Steven and Sara come from. But the scanner must be repaired, so the Doctor goes outside to do it. One of the policemen spots him and the Doctor is taken in for questioning by the inspector. The Doctor tells him, "I am a citizen of the universe and a gentleman to boot!" [1]

Having left the TARDIS, Steven steals a police uniform from a car and enters the station. Then Sara emerges and fixes the TARDIS scanner. Steven tells the inspector he knows the Doctor and they depart with Sara in the TARDIS.

The TARDIS lands again, this time in a sawmill where a villain is threatening

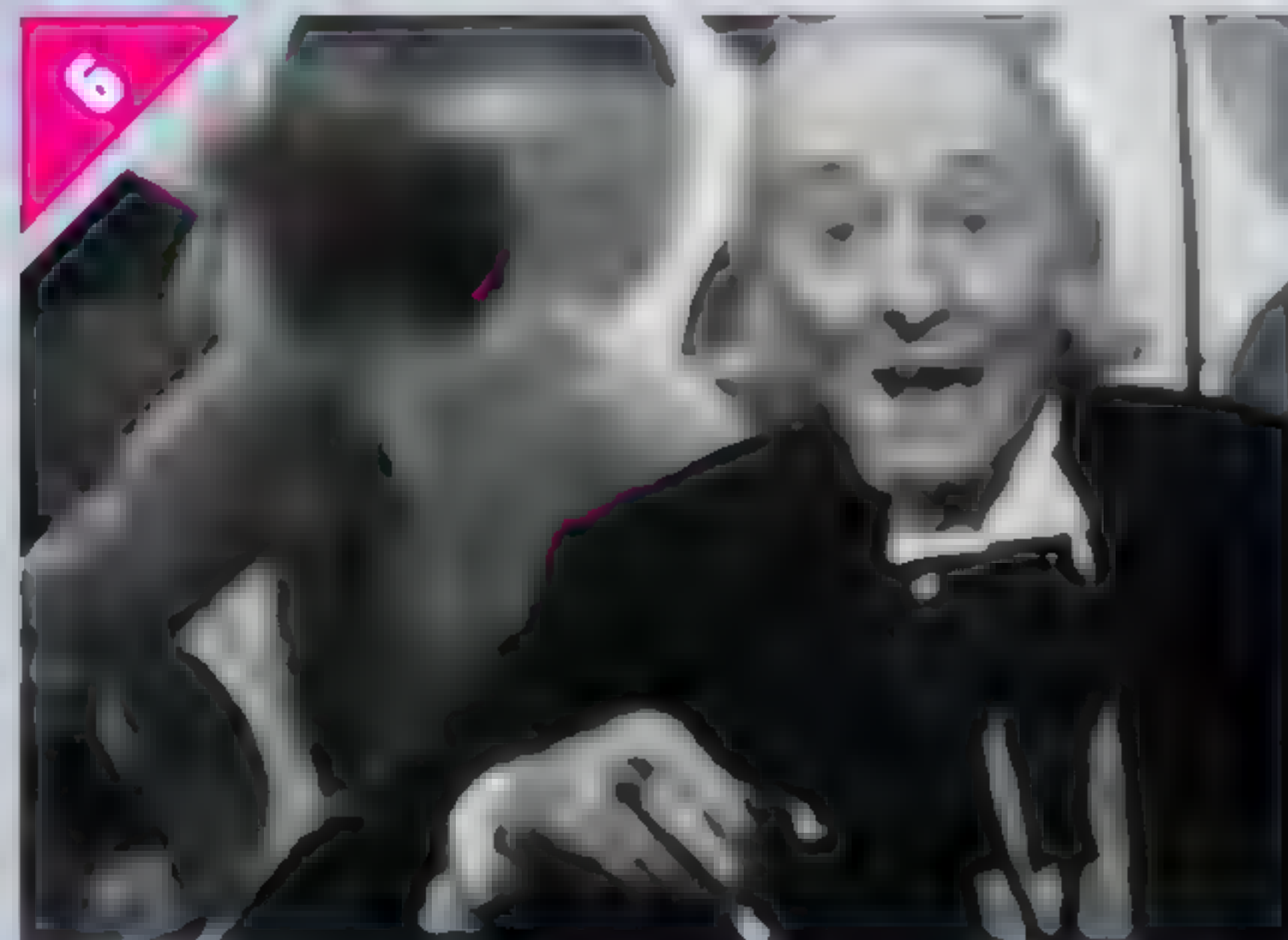
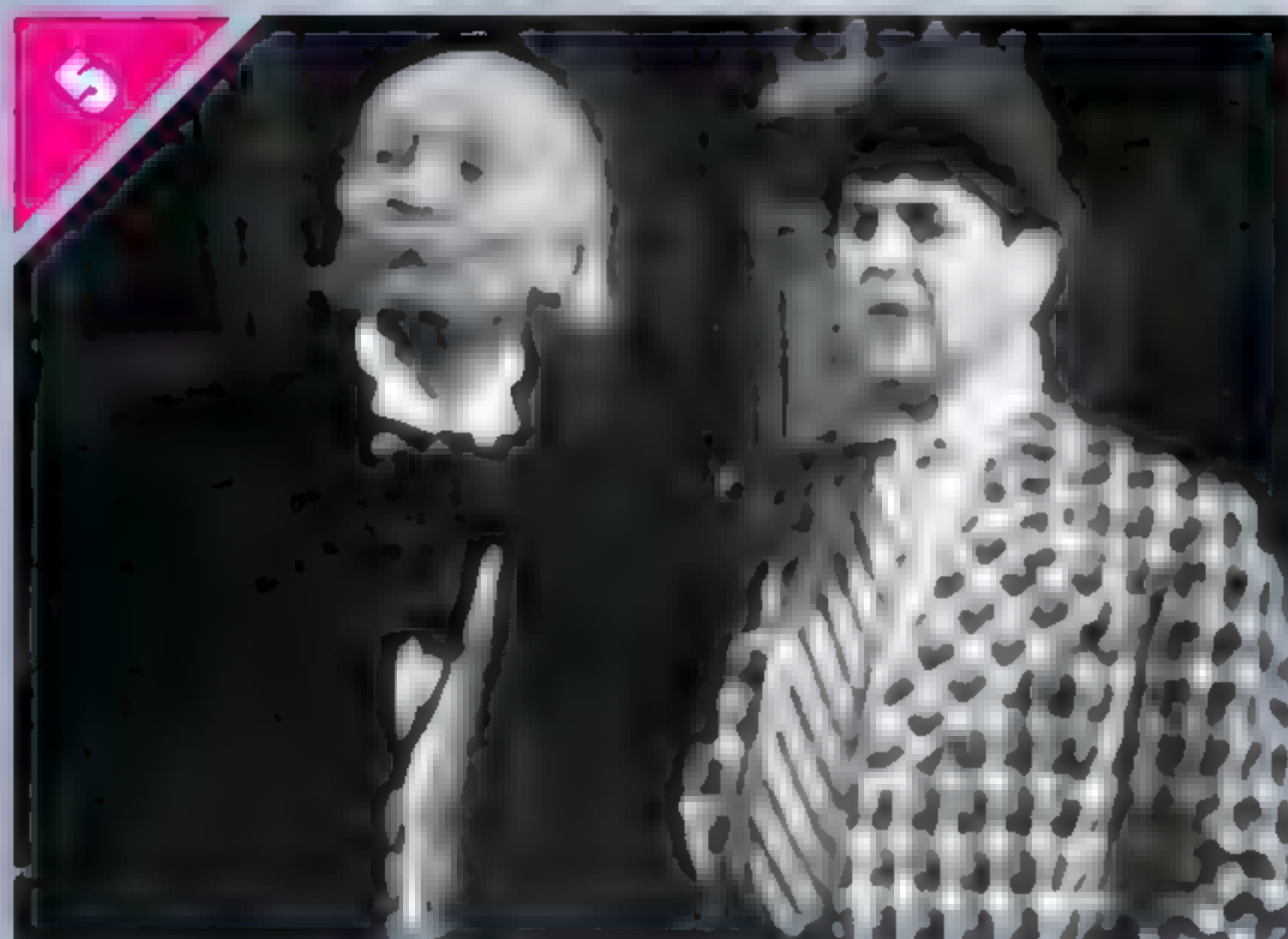
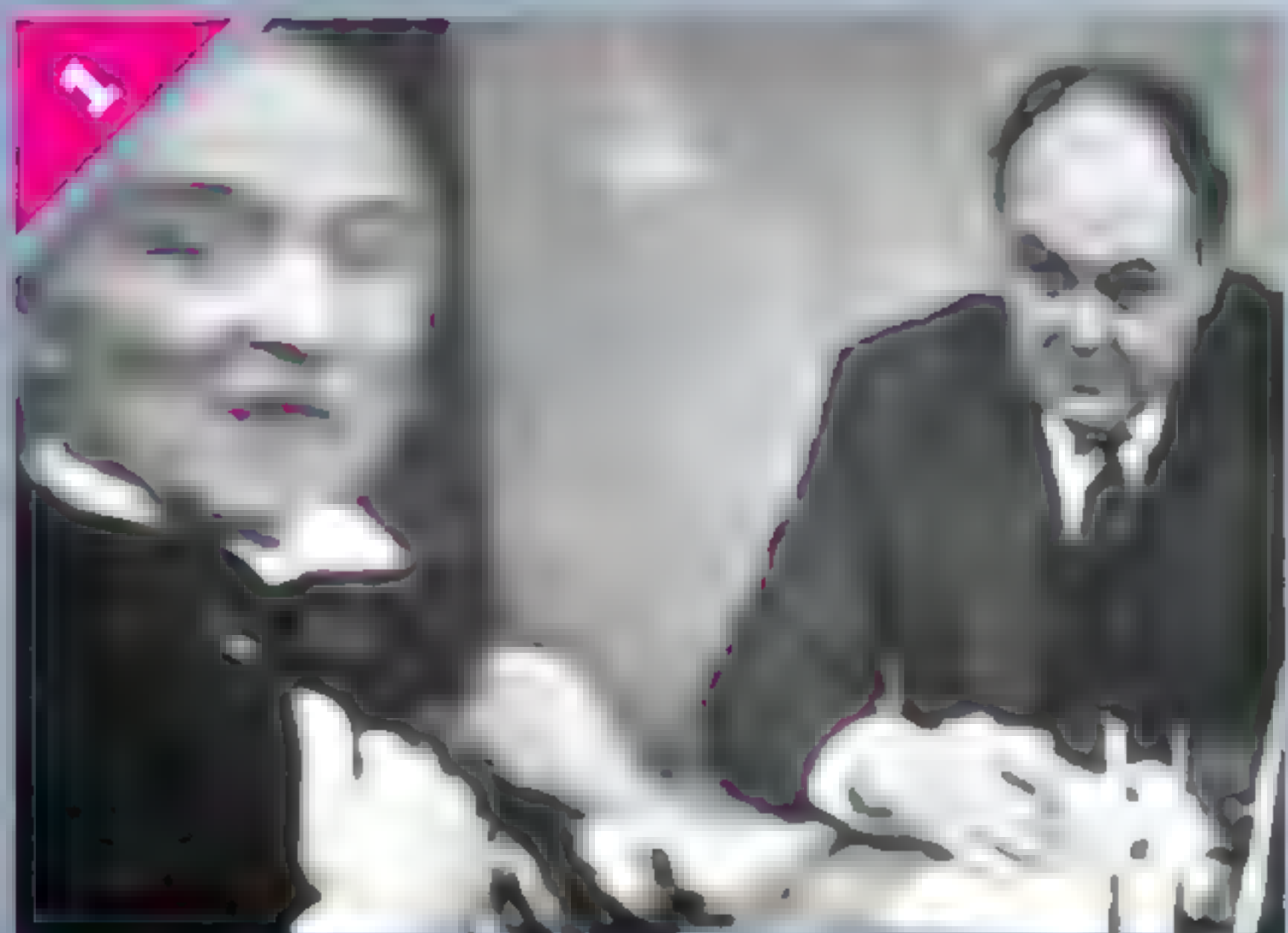
a beautiful woman, Blossom. [2] Steven and Sara rush to her rescue, only to discover that they are on a film set in 1920s Hollywood. They rush off – but director Steinberger P Green is impressed and wants them found.

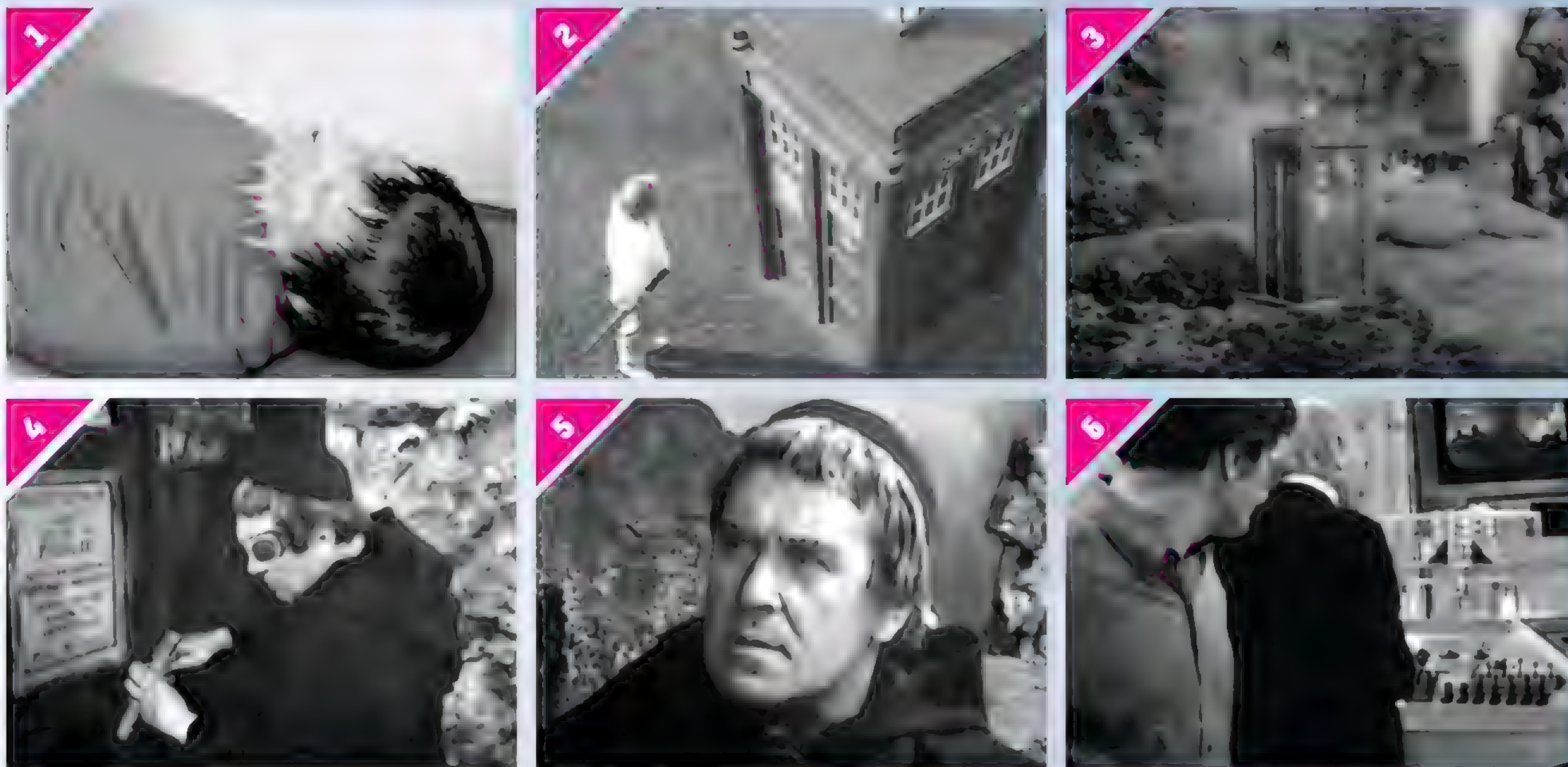
Steven finds the Doctor. They duck out of sight as Charlie Chaplin saunters past.

In another studio, Ingmar Knopf is directing a love scene. [3] He is interrupted by Steinberger looking for Sara.

An assistant director grabs Steven and takes him away to perform a scene with the Keystone Kops. Then Ingmar mistakes the Doctor for Professor Webster, an expert on Arabian customs.

Steinberger and the crew chase Steven and Sara [4] while the Doctor waits by the TARDIS with a sad clown. He would take up singing instead – but who'd want a singer with a name like Bing Crosby? [5] Steven and Sara arrive and leave with the Doctor in the TARDIS, where they celebrate Christmas: "Incidentally, a happy Christmas to all of you at home!" [6]





No broadcast images of Volcano are available. Representative images used.

VOLCANO

On Kembel, the Daleks fit the fake taranium core in their Time Destructor.

The Doctor detects that the TARDIS is being followed by another time machine.

The Daleks decide to test the Time Destructor on Trantis. It doesn't work. The Daleks accuse Chen of lying. He says the Doctor must have fooled them and it is the Daleks' fault for not checking. The Dalek Supreme summons a time machine – and orders Trantis to be exterminated. [1]

The TARDIS lands on a cricket pitch during the closing minutes of a Test match. [2] Commentators Scott and Trevor have never seen anything like it before, then the TARDIS disappears and play resumes as normal.

The Dalek time machine materialises on Kembel. The Dalek Supreme tells Chen to accompany the task force to ensure that the taranium core is returned.

The TARDIS lands on the volcanic planet Tigus. [3] The time machine that was following them lands nearby, disguised as a large boulder, and the Meddling Monk steps out! While the Doctor, Steven and Sara search their surroundings for their pursuer, the Monk interferes with the TARDIS lock. [4]

The Doctor calls out and the Monk appears on a ridge. He explains that he escaped from 1066 and that he has marooned the Doctor on Tigus as revenge!

The Doctor and his friends return to the TARDIS but cannot open it. The Doctor uses his ring to reflect the sun onto the lock and it opens. They dematerialise in the TARDIS, much to the Monk's indignation. [5]

The Daleks' time machine locates the TARDIS. It's in London in 1966 – Trafalgar Square at New Year, to be precise. [6] The Doctor and his friends are mystified by the festivities, unaware that the Daleks' time machine is now on their tail!

GOLDEN DEATH

The TARDIS lands in the workings of the Great Pyramid in Egypt and the Doctor and his friends emerge. The Doctor starts repairing the TARDIS lock but warns Steven and Sara to expect the Monk to land nearby. [1] Steven climbs the pyramid for a better view and sees the Daleks' time machine materialise. He sets off to investigate with Sara, unaware he has been seen by one of the workers, Tuthmos, who reports the strangers to Hyksos, the captain of the Egyptian guard.

Steven and Sara are shocked when Chen and the Daleks emerge from the time machine. They hurry to warn the Doctor, but are caught by Hyksos and his guards. After Steven and Sara are taken away, the Daleks exterminate the guards. [2]

The Doctor finishes his repairs. When he sees the Monk's TARDIS appear he realises that the earlier materialisation must have been the Daleks!

Hyksos accuses Steven and Sara of being murderers and ties them up.

The Monk walks into Chen and the Daleks. The Monk admits he is a time traveller, explaining he is the Doctor's enemy, so they're on the same side. Chen tells the Monk to recover the taranium.

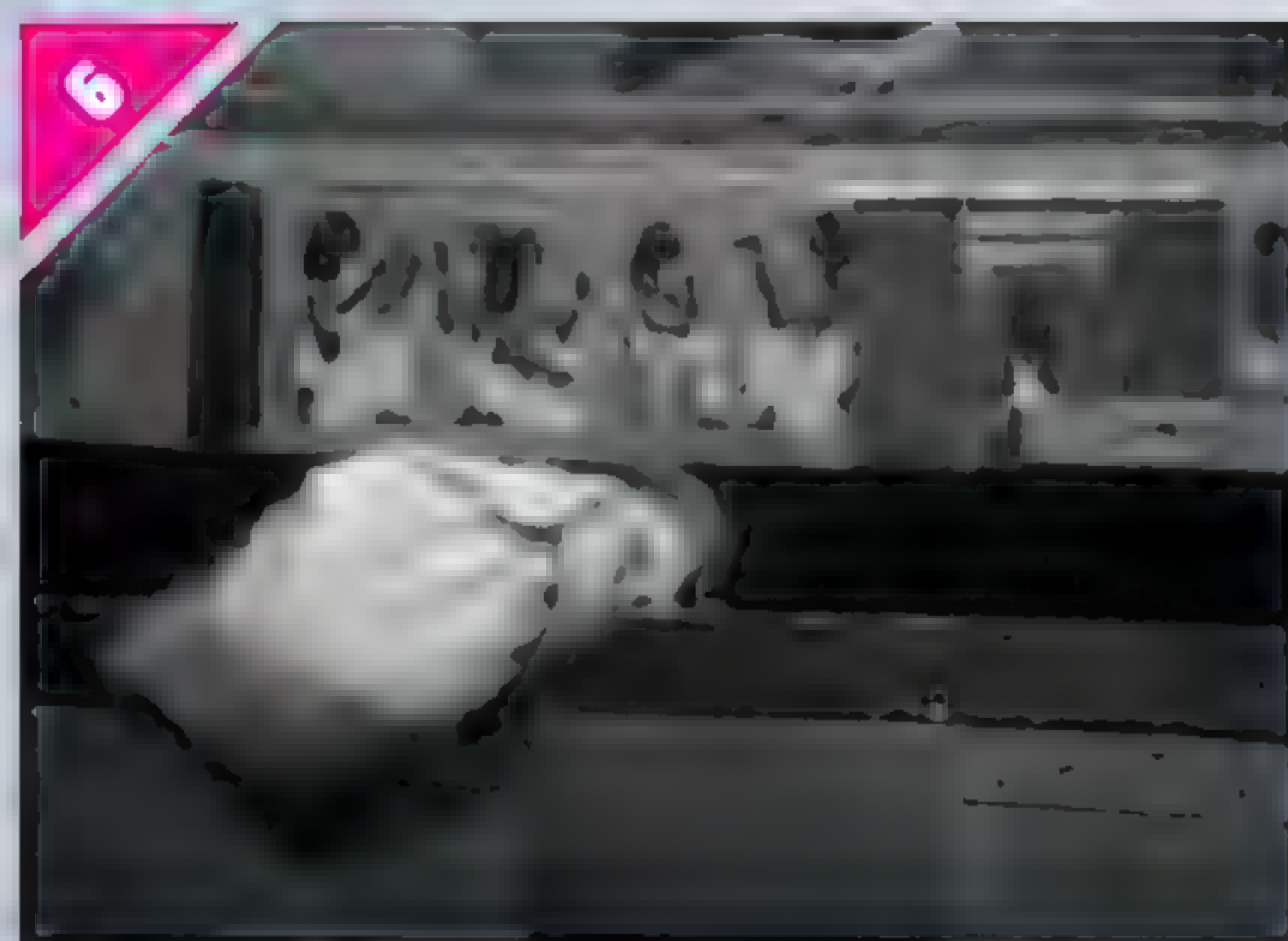
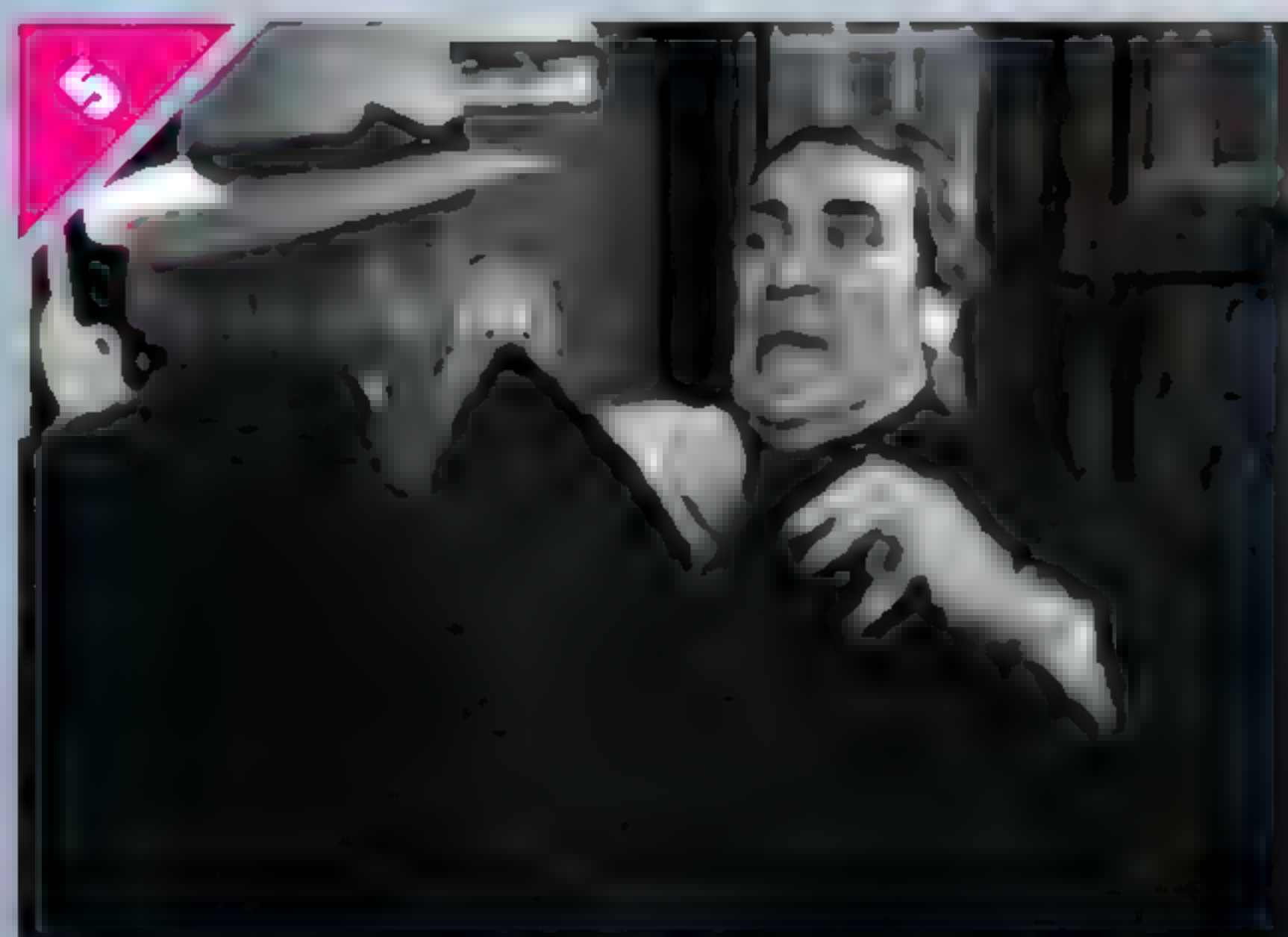
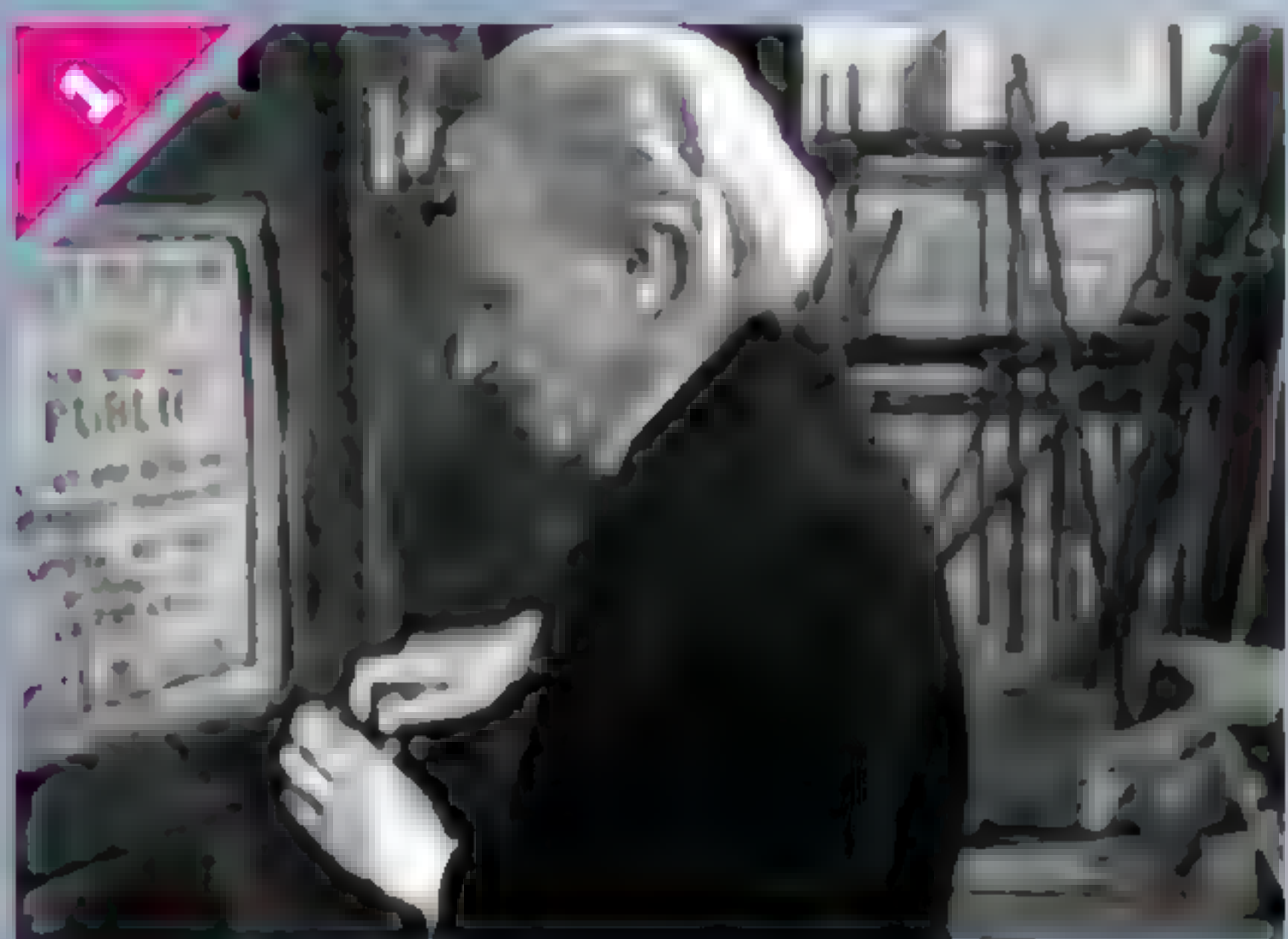
The slaves move the TARDIS into a tomb with the Pharaoh's treasures. [3]

The Doctor breaks into the Monk's TARDIS, changes its shape to a police box, then emerges having removed the directional unit. [4]

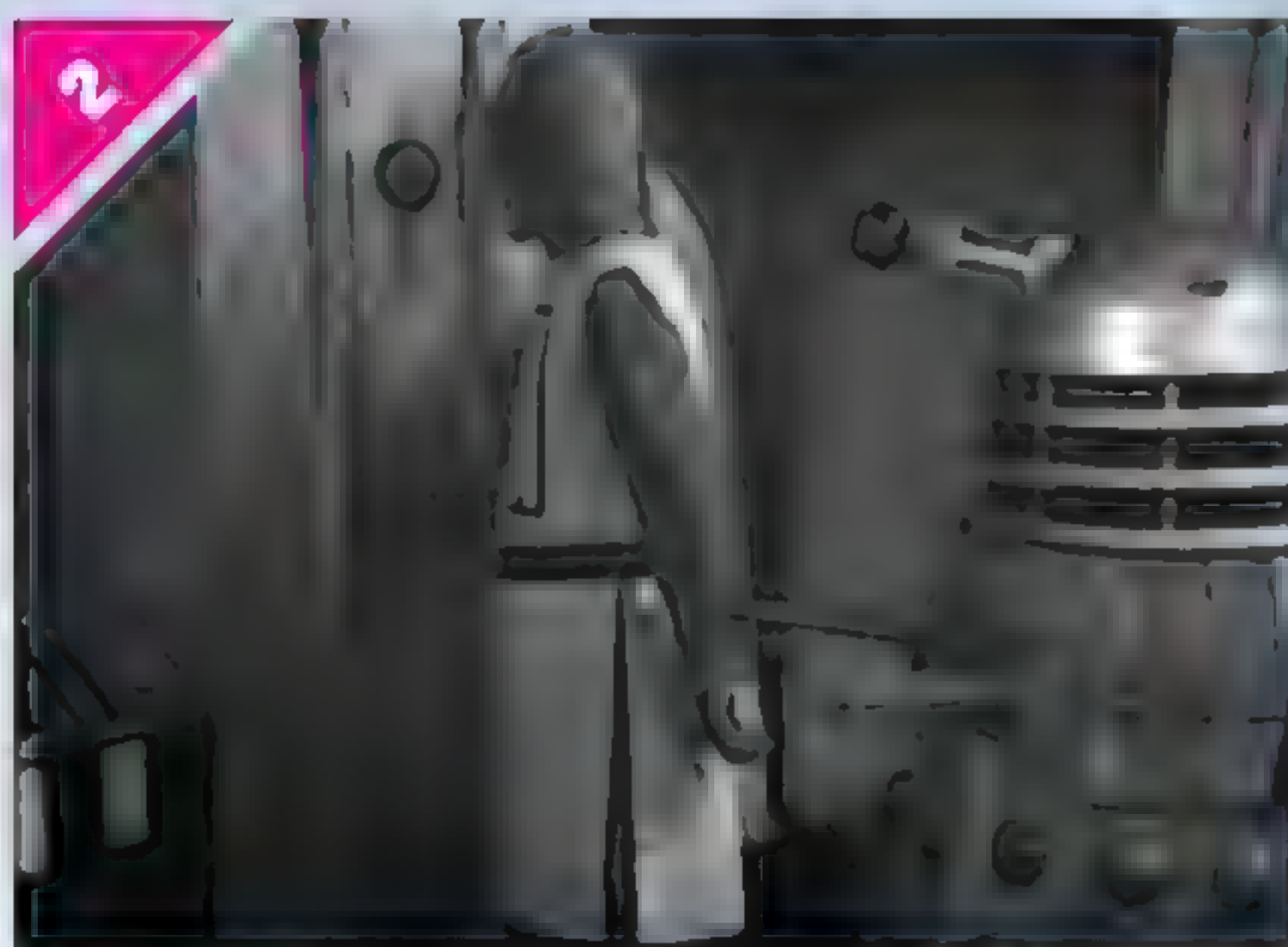
Sara cuts through Steven's ropes with some broken pottery and they overpower their guards.

The Monk uses an 'energy counter' to locate the Doctor's TARDIS in the tomb. The Doctor confronts him and decides that he should put the Monk "safely out of the way". [5]

Steven and Sara return to the TARDIS' landing site and, finding it gone, enter the tomb – where a sarcophagus opens and a bandaged hand emerges... [6]



No broadcast images of Golden Death are available. Representative images used.



ESCAPE SWITCH

Steven unwraps the 'mummy', which turns out to be the Monk! The Monk explains that the Doctor attacked him. Steven and Sara decide to keep looking for the Doctor, but as they emerge from the pyramid they run into Chen and the Daleks. The Monk claims to have brought Steven and Sara as hostages. [1]

Tuthmos informs Khepren, the slave-master, that the prisoners have escaped.

The Monk tells Steven and Sara that his 'hostage' idea was a desperate gamble to save their lives. Chen speaks into a loudspeaker system, telling the Doctor that he is to proceed to the Dalek time machine and return the core. [2]

The Doctor approaches the time machine as instructed. He tells Chen he will return the core on his terms. Chen must bring Steven, Sara, the Monk and one Dalek to the west side of the pyramid.

Hyksos returns and informs Khepren that his guards are moving into position to attack the war machines. [3]

Chen brings the hostages to the meeting point – but brings two Daleks with him. They release Steven, Sara and the Monk, and the Doctor hands over the core – then the Egyptians attack. [4]

The Doctor is reunited with his friends in the tomb. Now that the Daleks have the real core their only hope is to return to Kembel in the TARDIS and stop them.

The Monk ducks inside his TARDIS and dematerialises as the Daleks fire at it.

The Doctor fits the Monk's directional unit into the TARDIS console. [5] It will either enable them to get to Kembel – or destroy the central column.

The Monk's TARDIS lands on a planet of ice. Without a directional unit, he is condemned to wander through time and space. [6]

The Doctor tells Steven to activate the directional unit – and the TARDIS is rocked by an explosion!

THE ABANDONED PLANET

The Dalek time machine returns to Kembel, and Chen assures the Dalek Supreme that he has recovered the real core.

The Doctor, Steven and Sara are unharmed but the directional unit has burned out. The Doctor operates the scanner, expecting to see Egypt, but they are on Kembel! He sets off for the Dalek city.

Chen informs the remaining delegates that soon the final order will be given to conquer the universe. Delegates Celation and Malpha resent Chen acting as though he is their superior, and delegate Gearon attempts to kill Chen, only for Chen to kill him: "This Council now is under my power. I will give the orders. You will obey them!" [1]

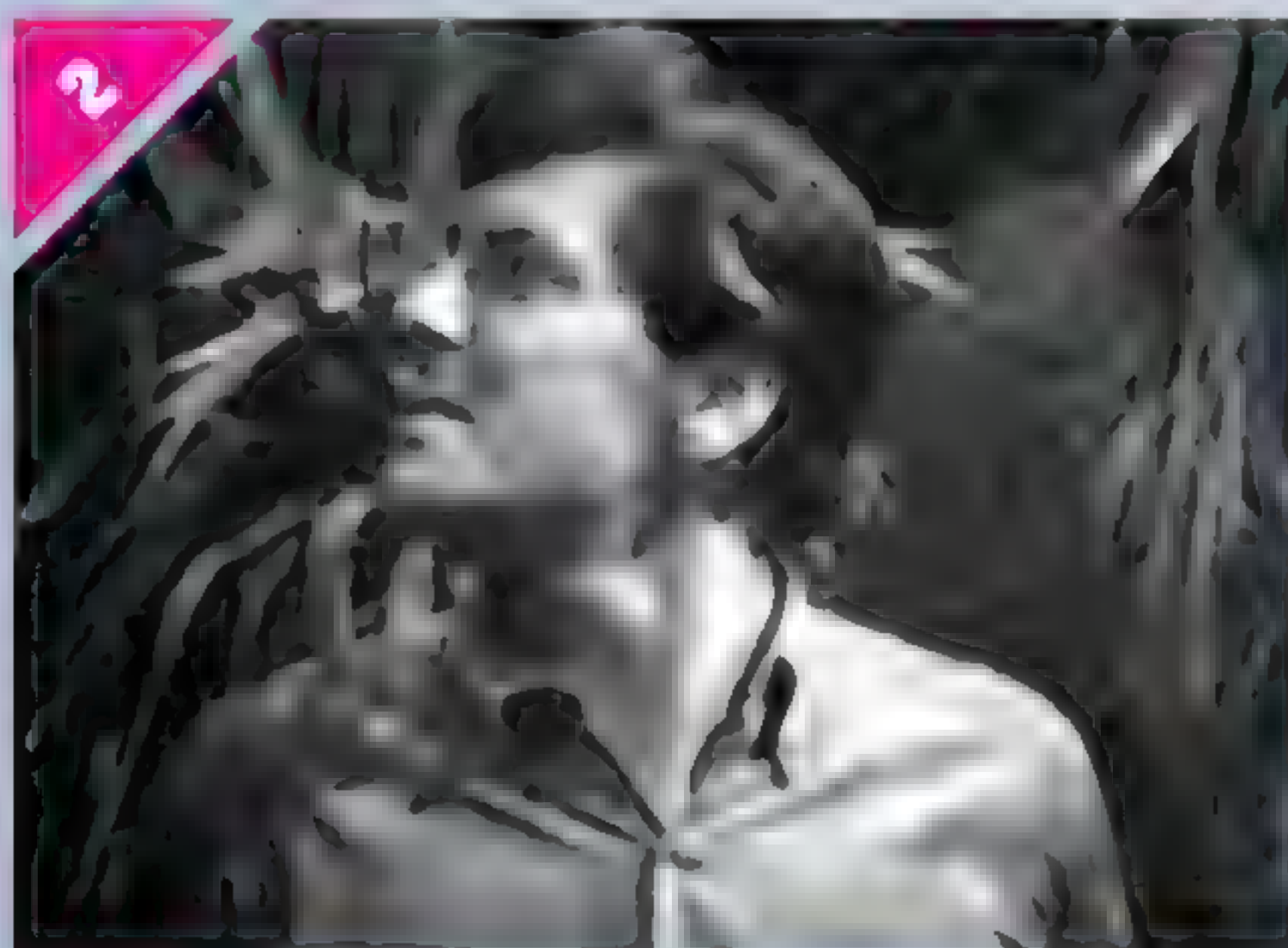
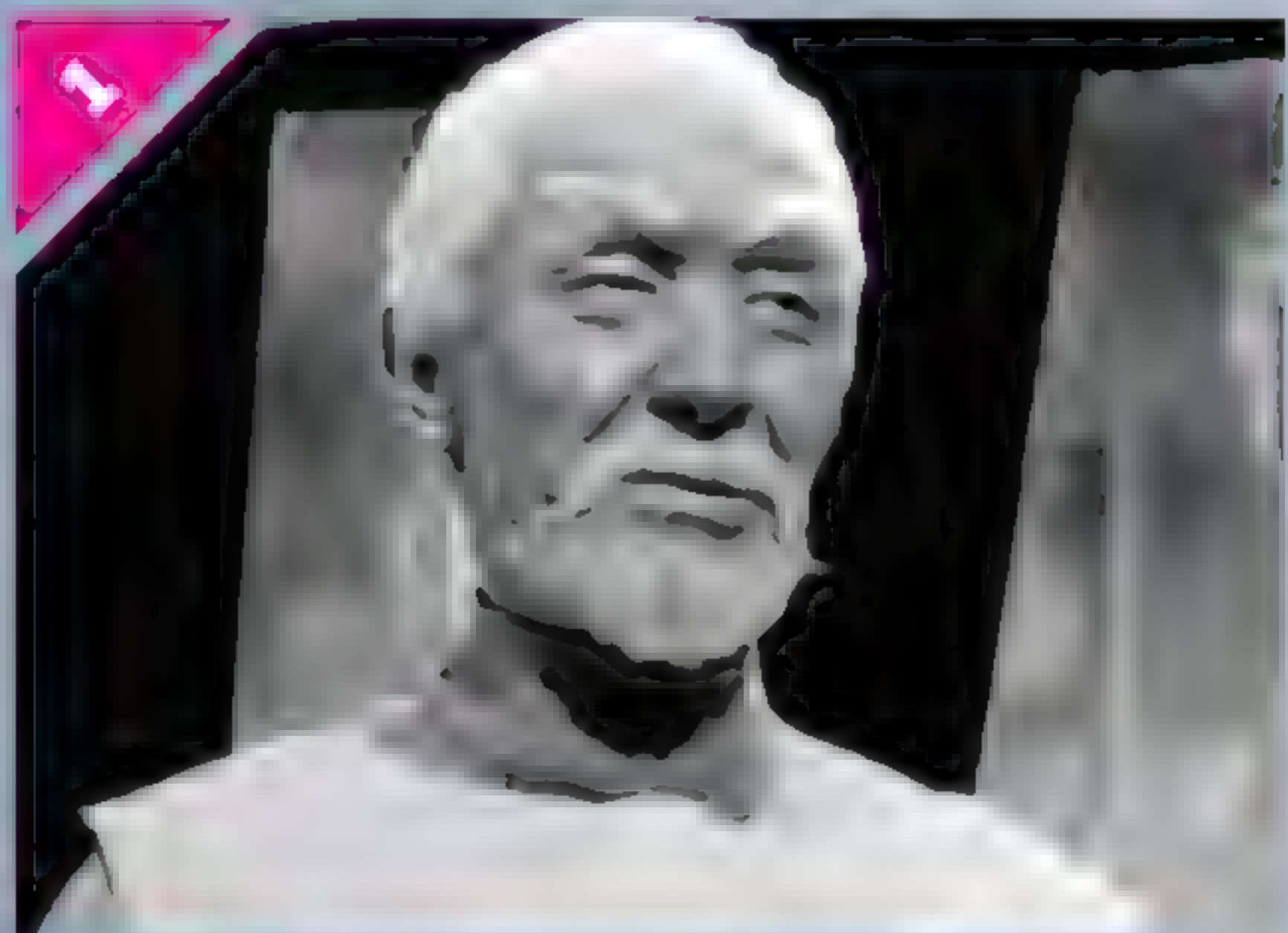
Steven and Sara forge through the jungle. There is no sign of the Doctor. [2]

The Daleks glide into the conference room declaring the meeting to be over. [3]

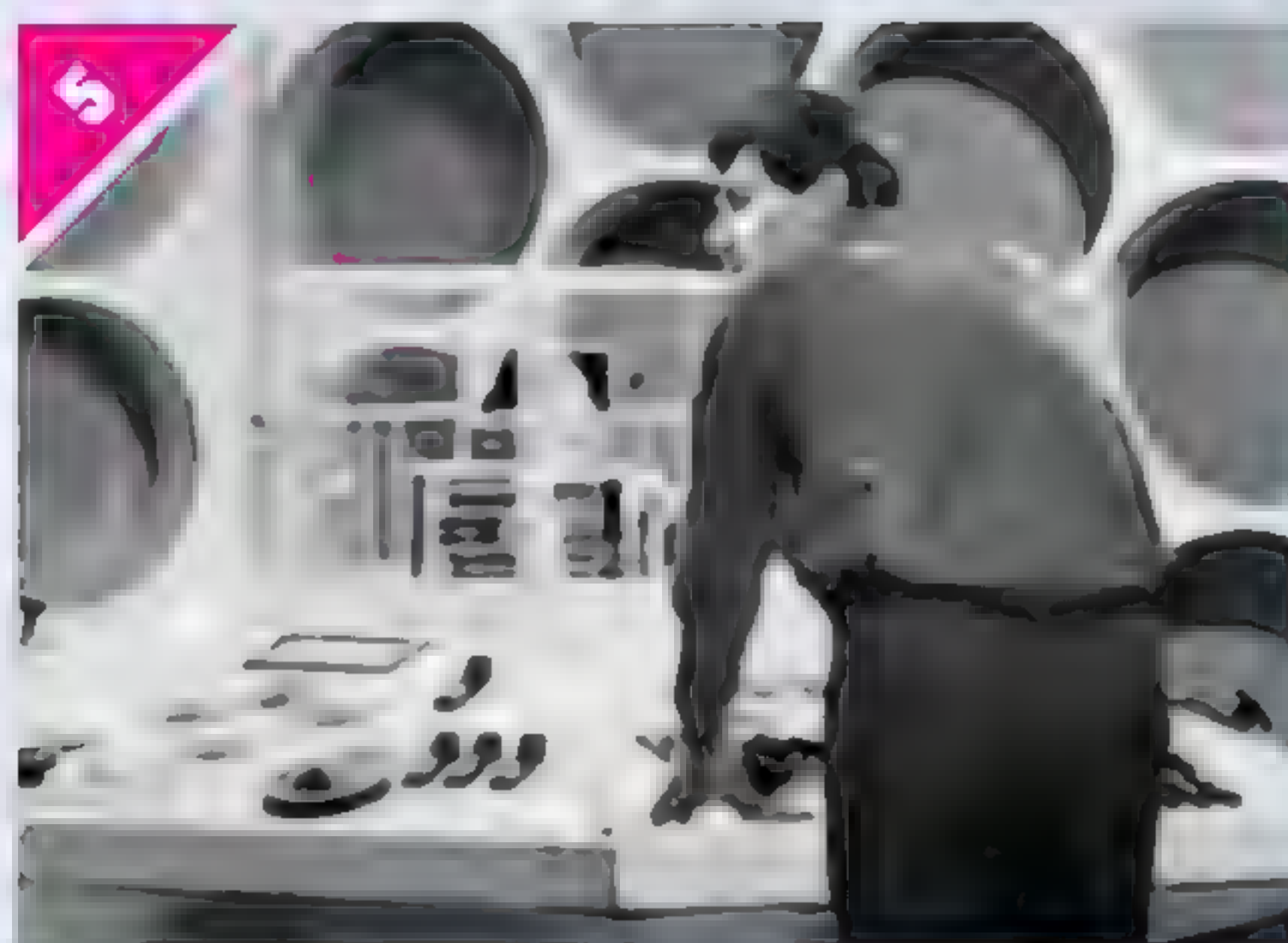
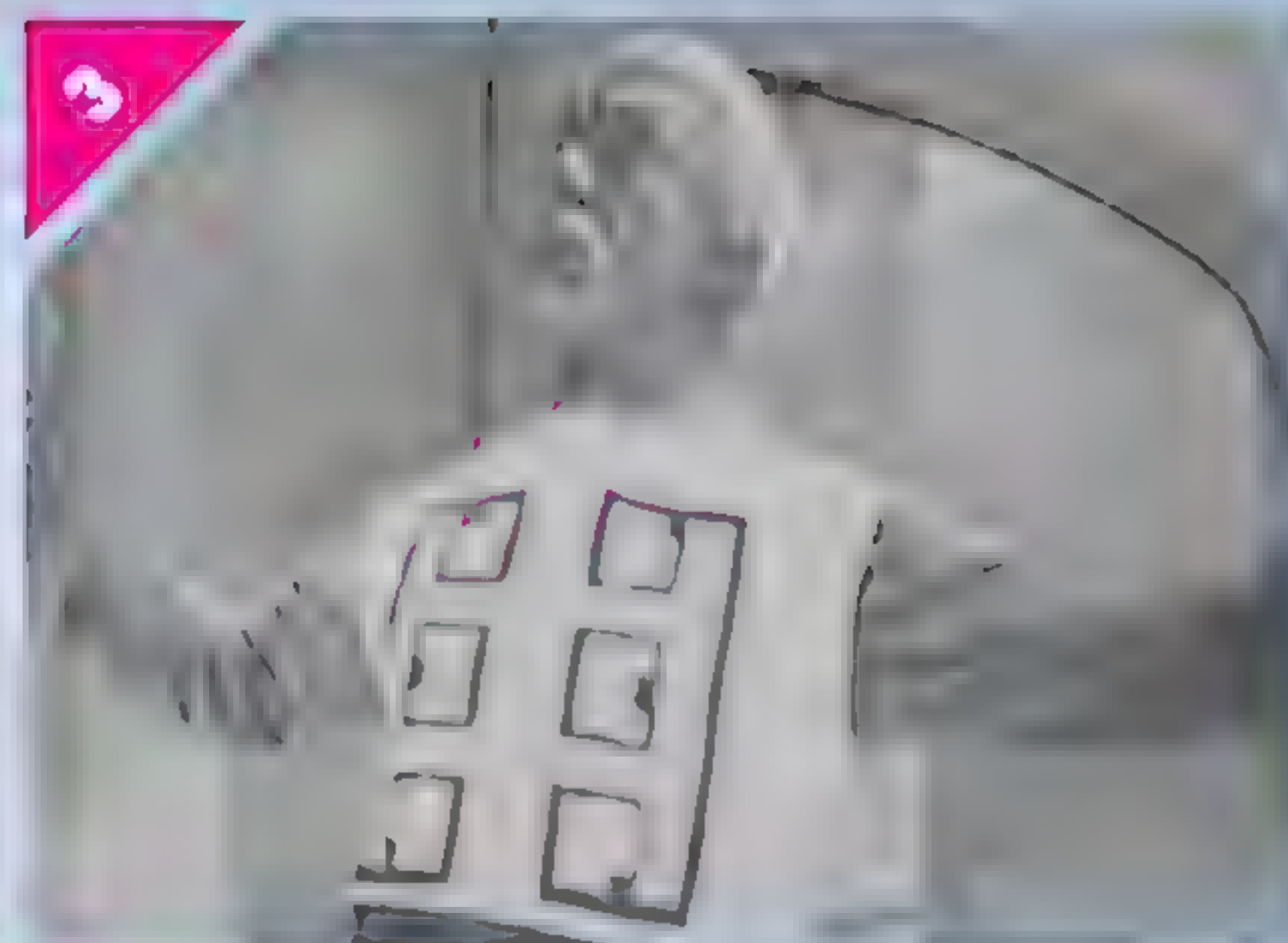
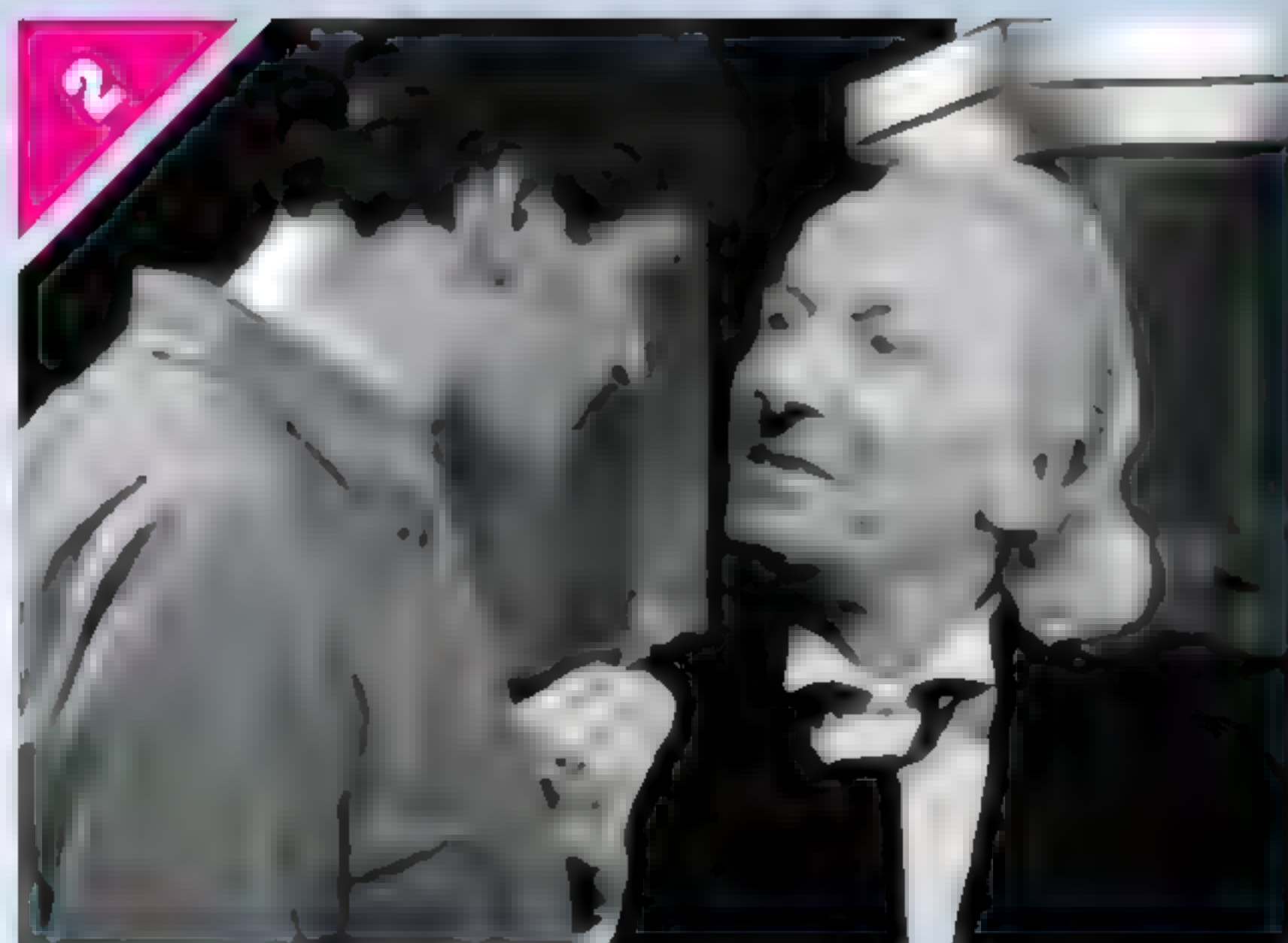
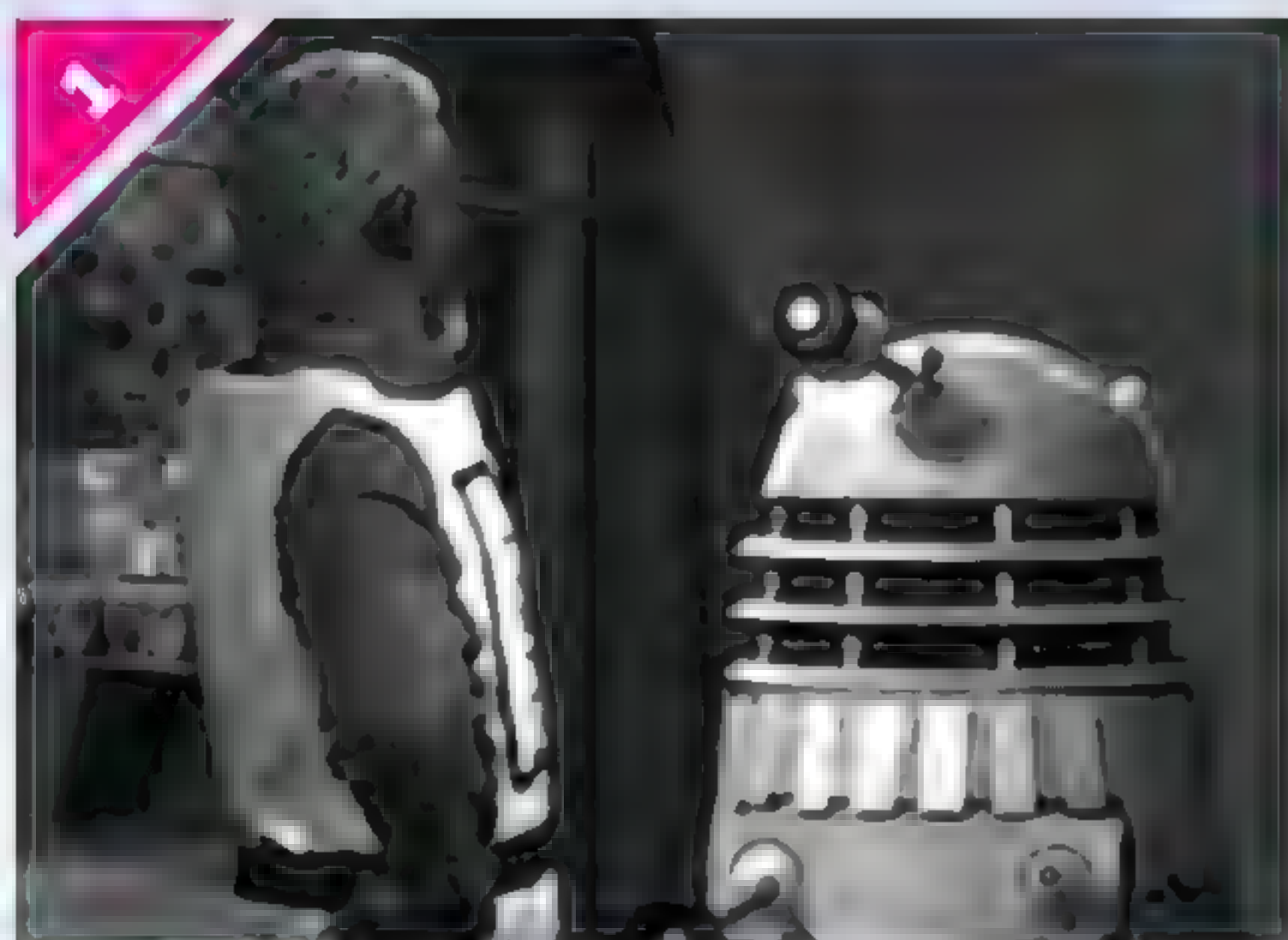
Steven and Sara are concerned the Doctor may have been caught by the Daleks. They enter the Dalek city, finding it eerily deserted. [4] Sara uses the loudspeaker system to demand the Daleks bring the Doctor to the control room – Chen replies, via the intercom. He's been locked in a cell with the remaining delegates.

Steven and Sara find the detention cell. Celation informs them that they have been betrayed by the Daleks and, if they are released, they will mobilise a force against the Daleks. Steven opens the door and the delegates return to their spaceships. [5]

Steven and Sara watch from the jungle as Celation and Beaus' spaceships take off and the *Spar* explodes on the launch pad. Steven and Sara see a Dalek glide past, and they follow it to a clearing where it descends into a tunnel. Chen appears, his gun raised, and orders them to lead the way. [6] They proceed into the darkness...



No broadcast images of The Abandoned Planet are available. Representative images used.



No broadcast images of Destruction of Time are available. Representative images used.

DESTRUCTION OF TIME

Steven tells Chen that by delivering them to the Daleks, he is doing just what they want. Chen has lost his mind and believes the Doctor is trying to usurp his position with the Daleks.

They are taken prisoner and brought to an underground control room, where the Dalek Supreme informs Chen their alliance has ended. Chen attempts to order the Daleks but they remain silent, only turning their eyestalks to follow his movements. [1] Chen attempts to shoot the Supreme, but the Supreme orders the Daleks to exterminate him.

Chen flees – and the Doctor appears from hiding and gives Steven the TARDIS key. [2] The Daleks catch up with Chen. He cries out, “You cannot kill me!” They prove him wrong. [3]

The Doctor activates the Time Destructor. The Daleks dare not fire

in case they damage it. Carrying the Destructor, the Doctor escapes using a Dalek as cover, sends Steven and Sara back to the TARDIS, and jams the control room door shut.

Sara waits behind for the Doctor. When they emerge into the jungle, a supernatural wind is blowing. The Destructor is affecting the elements.

The Daleks un-jam the control room door and begin their pursuit. Steven reaches the TARDIS. Sara ages rapidly. The jungle of Kembel becomes a desert. The Doctor and Sara collapse within sight of the TARDIS. [4] Steven emerges, but Sara is nothing but dust. Steven reverses the Destructor’s settings and helps the Doctor into the TARDIS. [5]

Due to Steven’s intervention, time races backwards. The Daleks crumple, leaving behind squirming embryos.

The taranium core burns itself out and it is now safe for the Doctor and Steven to emerge. They have defeated the Daleks – but at a terrible cost. [6]

'DONALD TOSH FLESHED OUT THE SCRIPTS, EXPANDING THE ROLE OF THE SINCE-RENAMED "GALACTIC PRESIDENT, MAVICK CHEN". '

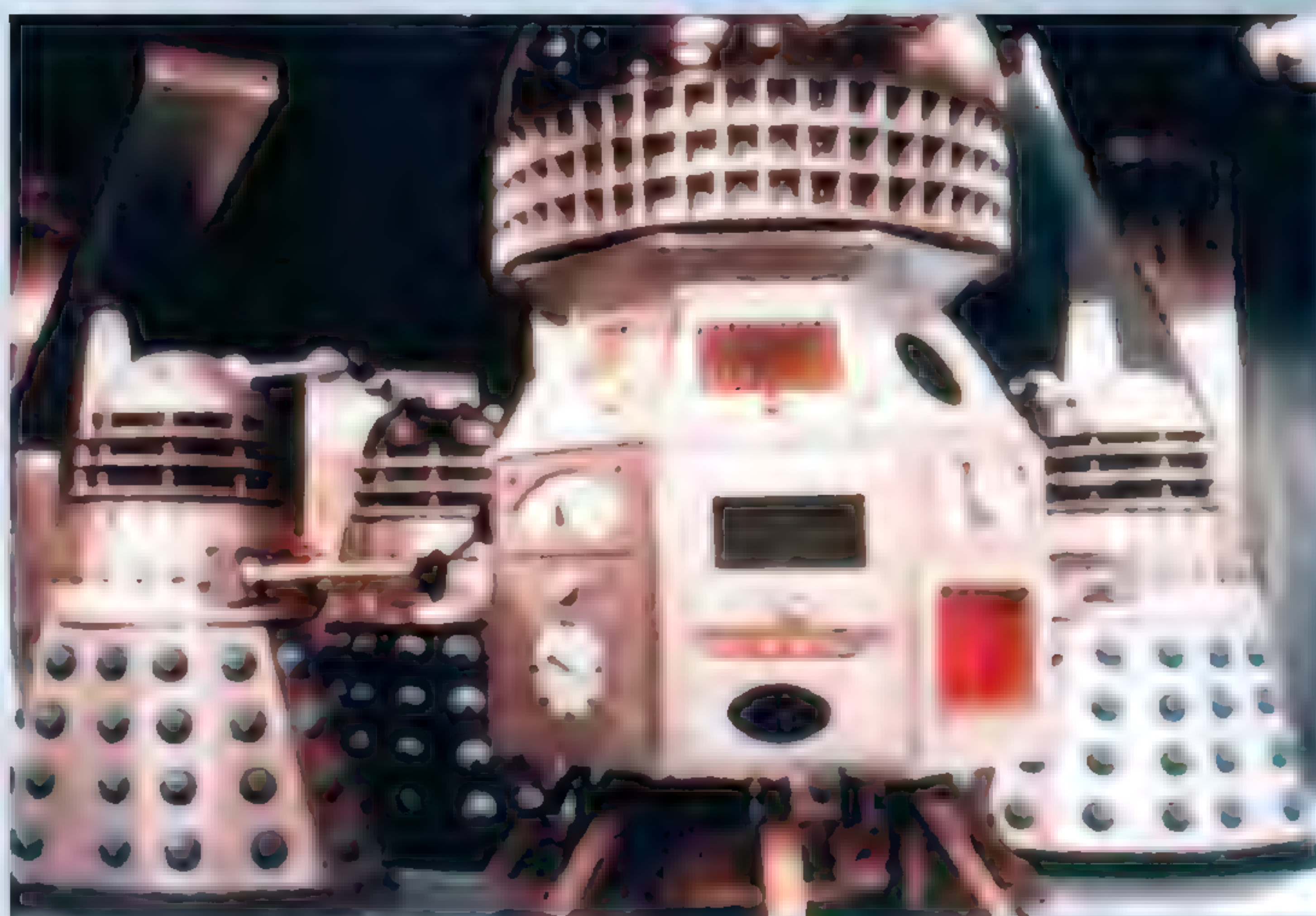
Pre-production

Early in 1965, the popularity of the Daleks prompted *Doctor Who* story editor Dennis Spooner to discuss a fourth Dalek serial with the creatures' creator, Terry Nation. Then planned as a six-parter, this story was scheduled for November/December in a bid to repeat the success of *The Dalek Invasion of Earth* [1964 – see Volume 4] which had aired in the run-up to Christmas 1964. In the *Evening News* on Wednesday 24 February it was reported that 'two more Dalek serials are being planned for later in the year'.

During February, an extra episode was allocated to Nation as a 'trailer' for the new serial; this became *Mission to the Unknown* [1965 – see page 44] which he delivered in early May, prior to outlining the next six-parter. Since April, Nation had become script supervisor on *The Baron*, a high-profile series to be distributed by ITC which would begin shooting in July; needing an assistant, he offered the post to Spooner, who left *Doctor Who* in April. Nation was commissioned for six new scripts under the provisional title *Dr Who and the Daleks* on Monday 24 May.

More of the Daleks

At a Programme Review Board meeting on Wednesday 26 May, senior BBC staff discussed the previous week's programmes. *The Chase* [1965 – see Volume 5] – the third Dalek adventure – had just begun transmission, and television programme controller, Huw Wheldon, said that every effort should be made to have more of the



Daleks in the series (apparently, Wheldon's mother-in-law, Mrs LG Stroud – whose views he believed reflected those of the average viewer – liked the Daleks). Kenneth Adam, the director of television, also indicated that he would like to see the planned six-parter for the Daleks extended to 13 weeks.

This was noted by head of drama Sydney Newman, who requested, via head of serials Donald Wilson, that Verity Lambert, *Doctor Who*'s producer, should expand the new serial into a 12-part Dalek epic. On Friday 28, Lambert indicated that this would be possible if the story was jointly written by Nation and Spooner; Nation had first refusal on Dalek storylines, but was too busy on *The Baron*. Lambert requested a delay in the start of recording, planned for Friday 15 October, since the double-length serial would require two weeks' film work, rather than one. The budget would be kept as low as possible, although Nation's storyline was expected to prove expensive.

Above:
The Daleks
launch their
master plan.

THE DALEKS' MASTER PLAN

STORY 21

"And they'll be back again before Christmas," chortled William Hartnell of the Daleks when speaking to Michael Gowers in the interview *Dr Who: It's a Hartnell Line* in the *Liverpool Echo* on Saturday 5 June.

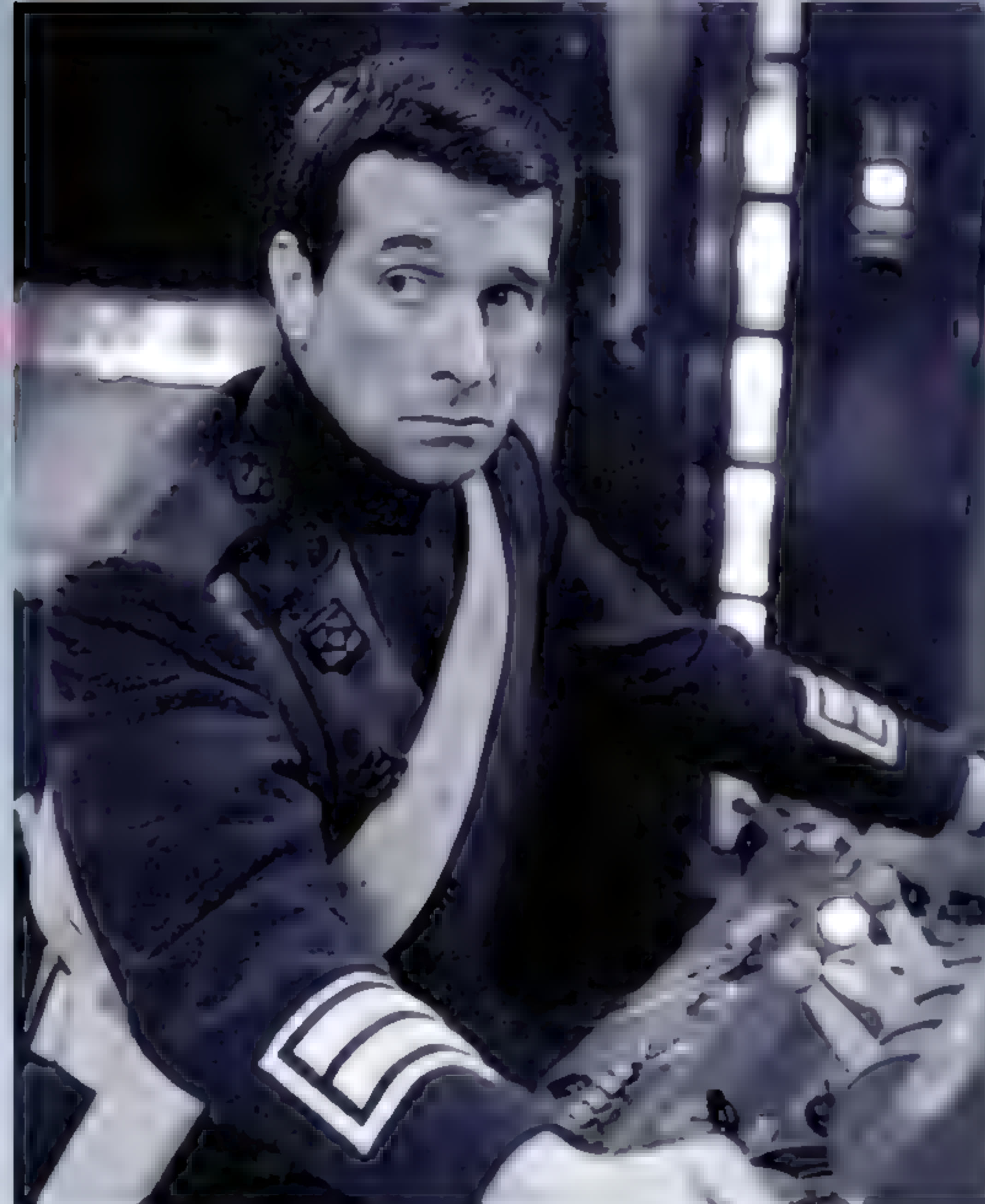
At the next BBC Programme Review Board on Wednesday 9 June, Wilson was able to report that he hoped to extend the next Dalek serial to the required 13 weeks. On Wednesday 16 June it was confirmed that the story would now be 12 episodes rather than 13.

Another knock-on effect to the extension of the Dalek schedule was the disruption of slots which incoming story editor Donald Tosh had earmarked for other writers to work on. Tosh had been working with Hugh Whitemore on the BBC1 soap *Compact* and asked him for an idea between his commitments, but missed the window of opportunity with rescheduling. He also tried to bring on board Alex Miller (who submitted two ideas).

Yuletide episode

The seventh episode of the 12-parter was scheduled for broadcast on Christmas Day; the production team believed that viewers would not want to follow a complex plot during the festivities, so the instalment was structured to be a self-contained comedy, fitting in with a tradition for some drama series, to include a comic Yuletide episode. On joining *Doctor Who*, Spooner's replacement, Donald Tosh, had tried to persuade Keith Dewhurst, a writer on the BBC police drama *Z Cars*, to work on *Doctor Who*; Dewhurst's refusal inspired Tosh to spoof *Z Cars* as part of the Christmas episode.

There was a meeting in which Nation and Spooner discussed the storyline,



but the two writers wrote largely independently afterwards. The project was inherited by Lambert's replacement, John Wiles who, like Tosh, was unhappy with the mammoth story; on learning about the extension of the Dalek story, Wiles threatened to resign from the series, but over a lunchtime discussion Tosh persuaded him to stay. Tosh saw the serial as an economy measure decreed by Newman, whereas Nation viewed it as an attempt to satisfy popular demand for the Daleks. Tosh thought that the climax would show the Daleks' final defeat.

Nation's untitled storyline was brief. Episode 1 introduced 'Brett Walton, the 007 of space... on the planet Varga... We see Earth in the year one million, and we meet briefly the benign and charming President of the Solar System, Banhoong. Brett meets up with Dr Who... creeping into Dalek City where they see a strange mechanism that the Daleks are very proud of. Dr Who steals vital and irreplaceable part.' The episode's conclusion revealed Banhoong to be a traitor. In Episode 2, the Doctor's party stole Banhoong's space yacht and headed for Earth; the Daleks dispatched a security squad to track them down. The instalment climaxed with the space yacht crashing. In Episode 3, we learned that the yacht had crashed on 'Devils Planet. A penal colony... adventures here as the villains want to repair the ship

Right:

Bret Vyon,
played by
Nicholas
Courtney.

to escape themselves.' The arrival of the Daleks distracted the convicts; the Doctor's party escaped. In Episode 4, branded fugitives by Banhoong, the group reached New Washington. The only man who can help conceal the Doctor and company was an old friend of Brett's, Tom – who couldn't bring himself to turn the party over to the Daleks: 'Secretly he sends them to the Planet of Mists. Tom is killed by vengeful Daleks.'

Episode Five was set on the Planet of Mists and featured its invisible inhabitants; this was an element which Nation had suggested back in January in his storyline *The Pursuers* – which became *The Chase* – as an interlude on the planet Stygian where all living matter was invisible. In this, the Daleks lured the Doctor's party into stealing an empty ship: 'Daleks: Ha ha... little do they [the Doctor and friends] know that the ship is programmed directly back to Varga.' The ship lands on Varga in Episode Six. The Daleks apparently regained the 'vital part' when they ambushed the Doctor's party; the group escaped in the TARDIS.

Episode Seven 'involves some leapfrogging through time and is the Christmas Day episode which involves 'Z Cars. Generally this is a lighter show...

We might even get a little sentimental here.' In Episode 8, the Daleks set off in pursuit of the Doctor; there are landings on the edge of a volcano ('Daleks fall in'), at a Test match and a 'Hollywood film bit' before the instalment ended with a recital of *Auld Lang Syne* to celebrate the New Year.

Episode 9's setting was Ancient Egypt (another idea from Nation's *The Pursuers*), where a pyramid was built as a monument to the Egyptians wiping the Daleks out; one Dalek escaped back to Varga with the 'item'. En route to Varga in Episode 10, the Doctor's party 'perhaps have to land. Find themselves alongside a wooden structure. It is an atom bomb test.' On Varga, the Daleks seemed to have vanished – and then the Doctor and company realised that they may have to search millions of planets in just days as the Dalek countdown began. In Episode 11, the Galactic Councillors were found locked in a nearby cellar and were released; they organised search forces. The Doctor's party, sure that the galaxy was now well defended, were about to resume their travels when they saw a Dalek entering a shaft leading to the bowels of Varga – where the Dalek force resided. Episode 12 was to be 'the final punch up with the Daleks', whose time-changing weapon was used against them.

Following the the initial outline, a later storyline was headed *The Dalek Master Plan – A Serial in Twelve Episodes*. In this revised version, Terry Nation requested that Steven was injured at the end of the previous serial, and Vicki was to recall seeing the planet Varga on the TARDIS scanner (at the end of *Galaxy 4* [1965 – see page 12]). In the first episode, Brett Walton was now trying to contact Galaxy

Connections: Missing Marc

► Bret Vyon and Kert

Gantry are searching for fellow agent Marc Cory. The fate of Cory, played by Edward de Souza, was seen in *Mission to the Unknown* [1965 – see page 44].



Left:
The tragic
Katarina.



THE DALEKS' MASTER PLAN

STORY 21

Control in New Washington, and Galactic President Mavick Chen (previously called Banhoong) was interviewed at an 'Interplan Space Port'. The concept of the Time Destructor was introduced in the second episode, and could 'put an entire planet back into the past'. In the fourth episode, the old friend of Brett's previously referred to as Tom was now unnamed, and helped the Doctor's party escape from his own betrayal by launching them off into space in a capsule en route for the Planet of Mists. The inhabitants of the Planet of Mists in the fifth episode were described as 'Visilens, the invisible spirits of evil'. Brett was to be killed off in the sixth episode after a clash with the Daleks, after the Doctor had extracted the 'vital core' from the mechanism he stole from the Daleks. The seventh episode for Christmas Day was to see landings in Hollywood (where Vicki is tied to a railway track) and then at the police station at Christmas. The next episode had the Doctor discovering that the Daleks were in pursuit with landings at the England/Australia Test match at Lords, the edge of a volcano, and Trafalgar Square as New Year is rung in. The character of the Monk, developed by Dennis Spooner for *The Time Meddler* and

Below:
The Doctor
has the
taranium core.



reintroduced at his request, was now to be included in the ninth episode in Ancient Egypt, and he was marooned there when the Doctor's party departed for Varga with a vital unit from his TARDIS at the end of the episode. The tenth episode then had the Doctor, Steven and Vicki return to Varga to find it deserted, with Mavick Chen and the Galactic Councillors locked in a cell. The last two episodes were similar to the earlier outline, with the Doctor, Steven and Vicki departing from Varga at the conclusion.

The director appointed to *Dr Who and the Daleks Master Plan* in early June was Douglas Camfield, who had worked on *Planet of Giants* [1964 – see Volume 3], *The Crusade* [1965 – see Volume 5] and was then directing *The Time Meddler* [1965 – see Volume 5]. When the length of the story was extended, it was thought at one point that Camfield might share the serial with another director, but Tosh persuaded Wiles that it might be best to have one person at the helm. Work on the Dalek serial would span seven months and push Camfield to the limit. The production team



to Tosh's flat late one evening on his way to catch a New York flight; these six very thin episodes ran to around only 15 minutes' worth of material each. Tosh fleshed out the scripts, expanding the role of the since-renamed 'Galactic President', Mavick Chen.

Draft scripts

Nation's draft scripts were titled *Twelve Part Dalek Segment* and continued on from *Mission to the Unknown*, following events on Varga in the year one million; the Doctor's companions were given as Stephen [sic] and Vicki. The Space Security Service was reintroduced in the first episode, *The Nightmare Begins*. The script opened with, 'It would help my story greatly if in the episode that precedes this, Stephen [sic] (I'm assuming that that's the Ian replacement name) is injured', and suggested the cliffhanger that was added to *Horse of Destruction*, the final episode of *The Myth Makers* [1965 – see page 64]. Katarina, the Trojan handmaiden introduced at the close of the previous adventure as a replacement for Maureen O'Brien's Vicki, was still scripted as Vicki, and in the opening TARDIS scene 'Doctor Who' explained to her that his ship is moving through space like a rocket and that they are now in the year one million – a time he had never visited. Kurt Gantry (later Kert) was described as 'thirty years old, good looking beneath the three day stubble' while Brett Walton (later Bret Vyon) had 'very rugged good looks. Thirty-three five... Walton is the 007 of space. Top agent in Gallactic [sic] security. Extremely good at his job'; the script also noted that Walton had problems with performing the ruthless acts of his job. Walton and Kurt are part of Mega patrol who report to New Washington where Earthbound

Left:
The Daleks
burn down
the jungles
of Kembel.

included designers Raymond Cusick and Barry Newbery, both of whom had been on the series since 1963. Designers Sonia Markham and Daphne Dare would handle make-up and costumes as usual.

With the storyline agreed, Tosh commissioned Spooner to provide Episodes 7 to 12 on Monday 5 July for delivery on Sunday 15 August. Nation's commission for the first six episodes followed on Friday 16 July. However, Nation and Spooner swapped assignments on the sixth and seventh episodes, meaning that three of the cliffhangers would allow each to set impossible situations which the other would have to write themselves out of (Spooner later complained that Nation had largely ignored his 'poisonous atmosphere' ending to the sixth episode). On Tuesday 3 August, Nation told *The Sun* that he wanted to see a spin-off Dalek series made.

By this time, *The Baron* was shooting; unfortunately, to ensure that scripts were useable, almost every adventure would be written by Nation and/or Spooner. Nation delivered his draft Dalek scripts

Connections: Deadly Varga

► As in *Mission to the Unknown* [1965 - see page 44], the jungle of Kembel is infested with Varga plants. Anyone whose skin is penetrated by this deadly vegetation would be driven mad and transformed into one of the thorny plants.



Technicrat operative Reinmal (later Roald - 'Ronald' was also considered) was part of Galactic Security Communications along with Gilson (later Lizan), a male character in this version. Nation said the interview with Galactic President Mavick Chen should be played out on a 'trimencolvision' screen with the actors behind a clear screen with a slightly flickering light over them

(a technique which had been employed in his 1964 adaptation of Isaac Asimov's *The Caves of Steel* for BBC2's *Story Parade*). Interviewer Jim Grant was described as 'an intense young man', whereas Mavick Chen was 'benign, charming and enormously likeable. We must feel his strength and character and like his obvious humanity.' Again referring back to events in *Mission to the Unknown*, Nation observed that beside the undergrowth close to where Cory's tape was found 'is a Varga plant - who else but Lowry!'

The material where Vicki and the Doctor encountered Brett in the jungle was different, with the agent racing back to the TARDIS and entering through the unlocked doors. The draft script ended with the Doctor seeing a Dalek emerge from the TARDIS. As with previous serials, the Daleks were led by the Dalek Supreme ('Dalek S' in some stage directions).

Chen's motivation was revealed in a speech in the second script, *Day of Armageddon* (a phrase from which inspired its title); he spoke of snuffing out mankind's history and starting again, refashioning humanity in his own godlike image. At the start of the script, the Doctor was knocked out by Brett who carried him

to a safe clearing where Vicki and Stephen were hiding. The forest was ignited by the Daleks using pryoblast canisters, and Nation suggested using newsreel film of Australian fires to illustrate this. Chen handed one ounce of 'vitaranium' over to the Daleks (which is later stolen by the Doctor', and on board Chen's ship, Brett knocked Stephen out cold with a punch to the jaw in the closing scenes. The episode also introduced outer galaxy delegate Zephon, identified as 'President elect of the fourth galaxy' while his people were once 'the greatest warriors in the universe'. The script further described Zephon as 'humanoid in outline... He wears a full length, close fitting black cloak. Over his head with slanting gashes for eye holes, is a hood... If we see his face, we see that he has absolutely no features at all. His hands have fantastically long fingers.' In an extra scene, the Dalek Supreme revealed that the attack on Earth would begin in one month's time.

The title of the third episode, *Devil's Planet*, referred to Desperus, and was a play on the name of the real-life penal colony

Right:
Kirksen is
desperate
to escape.





Devil's Island; Brett gave more background about Desperus and how the crime rate on Earth rose 50 or 60 years ago, leading to the adoption of the Devil's Island notion used in France. By now, Nation was aware that Vicki was being written out, the script opening with his note, 'Not knowing the name or character of the girl who will replace Vicki, I have continued to refer to her as Vicki throughout the script. Her dialogue has been reduced to a minimum to assist in rewriting her.' In the script 'Vicki' felt an electric shock when handling the vitaranium and the Doctor explained it could absorb massive amounts of energy. The convicts on Desperus were originally named Breton, Wingate and Kirkland.

Shock value

Realising that viewers might find the unsophisticated Trojan girl Katarina difficult to identify with, and also finding that the character was not fitting well into draft scripts being written by Paul Erickson, Wiles and Tosh determined to kill off the character suddenly for shock value; another new character would then accompany the Doctor and Steven throughout the remainder of the Dalek narrative, only to be killed off at the climax. Knowing that the first new girl

was to be killed in the fourth script, *The Traitors*, but unaware of her background, Nation left a gap so Tosh could insert a speech to 'cover the character of the girl... I'll leave this to you as the speech depends on what you have previously established'.

The draft script for *The Traitors* had Kirkland (later Kirksen) admiring Vicki's hair and then slicing a lock off with his knife; he demanded to be taken to Venus. For the sequence in space with the bodies of Kirkland and 'Vicki', the directions noted, 'Photo caption of Vicki, a Mona Lisa-like smile on her face. Her hair streaming.' For the alien Beaus, Nation suggested he should be 'one of the more heavily disguised members, so the part can be taken by any itinerant actor'. Carlton (later Karlton) was Chen's personal assistant in New Washington, 'forty years old. Very stern.'

This episode introduced a new companion to replace Katarina, Space Security Agent 505 – AKA Sara Kingdom, described in the rehearsal scripts as 'about twenty-five, very beautiful. She is dressed in black. At her waist is a space age pistol. Her rather masculine attire only serves to accentuate her very feminine figure... when she speaks, her voice though very definitely female has an echo of steel behind it.'

Sara was inspired by the judo-fighting character of Cathy Gale in *The Avengers*. Sara was originally revealed to be Brett's lover; the relationship was toned down to become brother and sister.

Later in the script, Chen told Carlton that the Daleks had decreed only 50 humans could survive, and Kingdom cannot be one of their 'special group'. There were extra scenes of Sara and

Post-production

Left:

A behind-the-scenes pose from Jean Marsh as Sara Kingdom.

Connections: Dalek Time

► The Daleks once again use their time machine to pursue the Doctor through time. It was previously established in *The Chase* [1965 – see Volume 5] that the Daleks possess time travel capability; like the TARDIS, the Dalek time craft is bigger on the inside.



Barker (later Borkar) keeping watch at the experimental station, and Brett was injured in the crash landing. Dexter (later Daxtar) was 'fifty years old. Very distinguished looking.' This version of the script had more dialogue from the dying Brett about how Sara had been tricked by Chen, and ended with Sara confronting the Doctor and Stephen in a rocket room and saying she must kill them...

The fifth episode was originally titled *There's Something Just Behind You*; in December, Nation and Spooner would call one of their co-written *Baron* episodes *There's Someone Close Behind You*. Describing the Doctor, Steven and Sara's passage to Mira, Nation indicated 'there follows a series of effects which are at the director's discretion. Something to the effect that all three of them are hurled against the wall. They materialise and dematerialise... Any movement they make must be in slow motion. They are clearly in pain, but they can make no noise.'

Mira itself, wrote Nation, 'might

resemble the Florida everglades. Though whatever plant life there is will be very odd'; the lighting 'should be strange enough to give no indication of whether it is day or night!' (Later, Spooner's script for the sixth episode would describe Mira as 'vines, bushes and effects from the glass photographs'; Steven would attack a Dalek using 'white mud, peculiar to Mira'.) The invisible creatures, called Visions or Visians, had dialogue, with one of the pair that examined Sara saying that they must summon their people and destroy the invaders (the Doctor's party). The Doctor's group started a fire in the cave to defend themselves from the Visians with burning torches; the Visians made a 'sort of snuffling, wheezing noise of laboured breath... The snuffling sound changes to a sort of panicky screeze and fades away.' The stage directions also noted 'The Visian is similar to a Mire Beast, that is, headless, with two long tentacles instead of arms'. The Mire Beasts were the native creatures on the planet Aridius in Nation's *The Chase*. Scientists Froyn and Rhynmal were originally called Frayn and Bosworth and in this draft version, the planet Kembel was still called Varga. By late July, Varga

Below:
Armed and
dangerous.



had become 'Kemble', then 'Kembel' in Spooner's scripts ('Kemble' had previously been used by Spooner in *Space Vacation*, a 1962 episode of *Fireball XL5*). Likewise, the time period changed to 4000 AD.

Relishing writing

With more time than Nation to work on the scripts, Spooner relished his writing. In the sixth episode (originally titled *Counter-Plot*), Spooner planned the Dalek/Visian fight for videotape. The script had the Daleks referring to the Doctor and Steven as 'time-travellers' throughout, although they had not been identified as such at this stage of the story; this became 'fugitives' on recording. The Dalek ship's exterior was described as 'a ramp up to an open door in a cylindrical pod which leads up to the main body of the Dalek pursuit ship (unseen)'; inside, it was 'not very large... the controls are Dalekian'. For its launching, Spooner suggested using a stock film shot taken 'from the tail end of a man launched rocket, ie an unrecognisable shot of the earth shooting away from us at great speed'. A short scene showing the Daleks looking upwards at their departing vessel was cut before recording. Dialogue between Sara and the Doctor in the scene where they studied the core would be heavily reduced; the Doctor commented on the Dalek ship being almost a space laboratory.

While watching the Dalek on guard at the pursuit ship, the Doctor suggested a way to attack it, saying, "I used it once before."

Nation's original script for the Christmas romp *The Feast of Stephen* [sic, the character's name is misspelled throughout] ran to only 21 pages; 45 was the average length. It would later be heavily rewritten



by Tosh. Nation's original version opened with the Doctor dwelling on what may lie outside the TARDIS doors ("I've opened that door many times... in many places... Sometimes what's waiting on the other side is friendly... Sometimes... rather horrific"). The TARDIS had landed outside a police station, and was seen by a 'senior ranked *Z Cars* character' referred to as Sergeant. Two other *Z Cars* policemen arrived; the first suggested that the Commissioner has sent the police box "to Inspector Barlow for a Christmas present" (Charlie Barlow was the senior CID officer in *Z Cars*, played by Stratford Johns). Meanwhile, the Doctor became enraptured by an aroma from outside: "The warm and inviting odour of fish and chips! Ah... it brings back memories... In twentieth-century England they were nectar... A piece of crisp, golden rock and two pennoth... divine... Hot... greasy chips... A pinch of salt... a dash of vinegar... Last Sunday's newspaper... (URGENT) I can't resist, I'm going to get some." The Doctor exited as Sara and Steven pondered whether or not fish and chips might be addictive; Steven thought that prior to the year 2000, people ate many terrible things, and he would rather have a "vita-pill".

Above: Douglas Camfield (far left) discusses a scene with William Hartnell and Peter Purves.



Mavic Chen
sees the face
of his enemy.

The Doctor emerged from the TARDIS, but was held by the two policemen (“You’re a bit old to be a pop singer aren’t you?... I mean that funny gear you’re wearing, and the long hair.”) The Inspector asked the Doctor where he has stolen the box from, and the old man explained that he brought it through space and time, several billion miles from Varga (“What number bus d’you catch to go there?”). It’s suggested that the Doctor is a down-and-out attempting to swing a warm night in a psychiatric ward. Sara and Steven emerged

and rescued the Doctor before the TARDIS vanished, leaving the Inspector giggling insanely. Earlier in the Christmas script, Nation gave a nod to Sara’s inspiration in Honor Blackman’s Cathy Gale, indicating that, after a policeman has made to grab Sara, ‘In the best tradition of the *Avengers* she grabs his arm, twists him around and throws him to the floor.’

Following the police station sequence, the TARDIS had recharged, but the reduced power had moved it only 30 or 40 years in time. In the

mayhem of a Hollywood sawmill set, the trio ‘save’ a girl from a villain; admirably, the nameless director watched Sara fighting his crew, and says that he wanted her to appear in his next movie. Steven and the Doctor disguised themselves as Keystone Kops before being dragged into a sequence which Nation suggested should be realised at the director’s discretion: ‘A “Keystone Cops” car... going through the usual fantastic routine... [When] a “Cop” falls off, we cut to a close up of Dr Who or Stephen getting to his feet.’ The Doctor and Steven arrived on the Arabian set, where the former explained that these films were silent – and that many movie idols’ careers were finished with the coming of sound; to prove his point, the Rudolph Valentino-type spoke in a high-pitched voice. The trio went on to disrupt the sawmill film once more, although the Doctor told the director that the film was going to be a great success: “I remember seeing it!”

The three ended up in a kitchen where a mournful slapstick comic was trying to find a funny ending to his film. The Doctor promptly invented the custard pie routine (actually devised in 1913) and a huge fight broke out from which only the Doctor emerged spotless. The Doctor, Stephen

Connections: Rival director

► Hollywood director Steinberger P Green claims the arrival of the Doctor, Steven and Sara on his film set is an attempt by “that guy, DeMille” to sabotage his movie. Cecil B DeMille (1881-1959) was a filmmaker largely credited as an architect of the Hollywood film industry, making over 70 pictures between 1913 and 1956.



and Sara entered the TARDIS: 'He turns and smiles at his two companions. As one, they slam him with a pie each... They all start to laugh... We see the TARDIS float away, and echoing back to us comes the sound of their laughter.'

The Meddling Monk returns

For *The Feast of Steven*, Nation gave brief outlines of three featured Hollywood stereotypes: 20-year-old heroine Blossom Le Favre was 'pretty in the style of a twenties Hollywood beauty. Ring curls and bow lips'; the villainous D'Arcy Tranton was 'darkly handsome in the tradition of Hollywood villains. The ruffled fronted white shirt and black cut away coat proclaim him to be heavy. A real moustache curler this'; and the star of the Arabian epic was Rudolph, 'very superior and good looking in the tradition of Valentino.'

With the writers working simultaneously, Donald Tosh advised Dennis Spooner to begin his scripts partway through or write stand-alone sequences; after Nation had delivered the preceding cliffhanger, Spooner could then link the material together. Since Spooner was a former

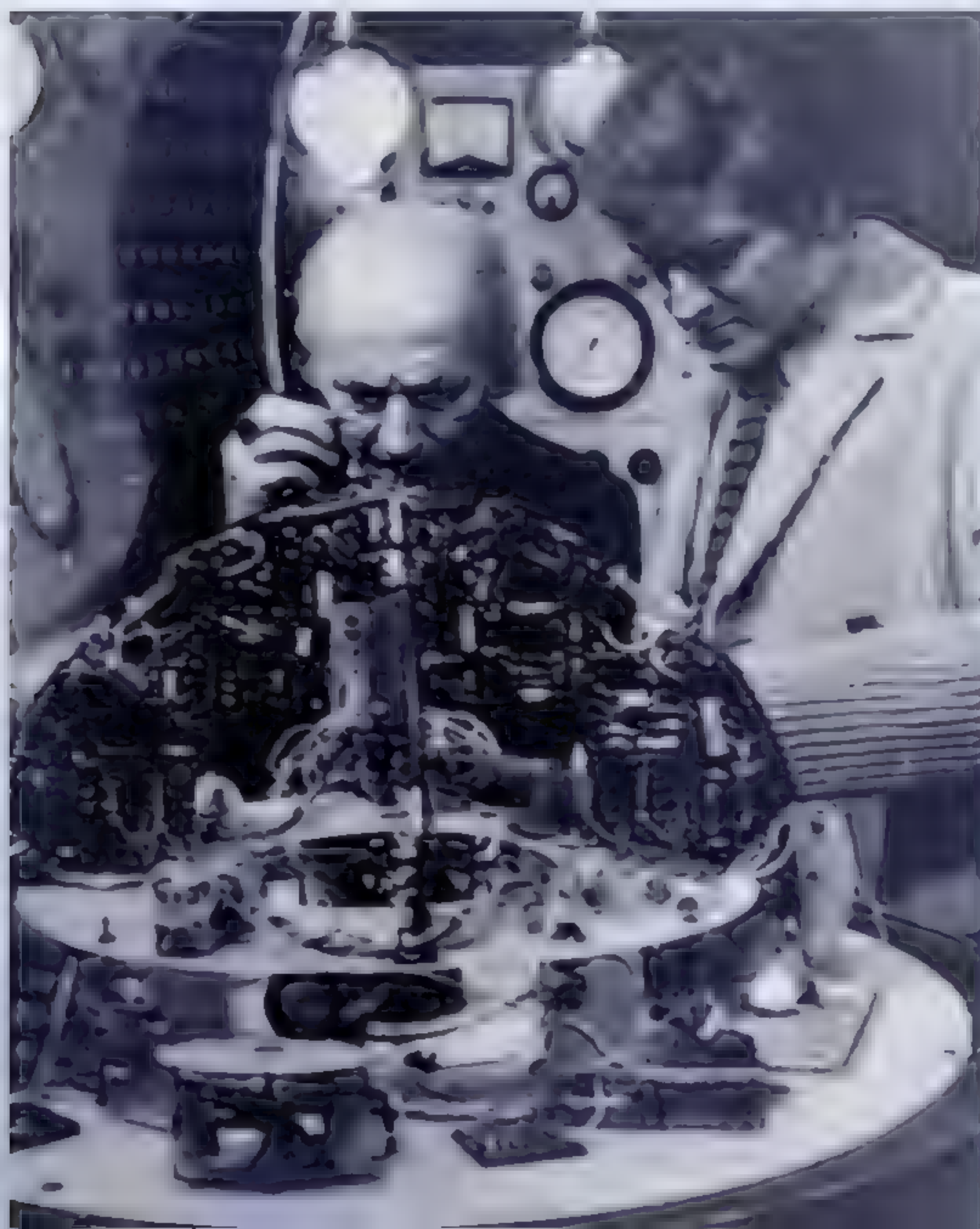
story editor, Tosh knew that Spooner's material would require less work.

During the eighth episode, originally *Volcano!*, Spooner reintroduced the mischievous, time-travelling Monk, a character belonging to the Doctor's own race whom he had created for *The Time Meddler*. Actor Peter Butterworth was eager to reprise the role; since *The Time Meddler* he had appeared in 1965's *Carry On Cowboy*, the first of his many parts in the popular comedy film series. One of Spooner's intentions for using the Monk was that he would allow more humour, and Peter Butterworth could take some of the burden away from William Hartnell. The draft script revealed 'the Meddling Monk (still in his original costume).'

The rehearsal script for *Volcano* (as it would ultimately be named) indicated that, post-extinction, Trantis became 'a rather nasty blob on the floor'. As per the storyline for *The Chase*, the Daleks' time machine was referred to in stage directions as 'the Dardis'; the Doctor's time-path indicator from *The Chase* was reintroduced as 'the time-space curve machine'. In additional dialogue set aboard the TARDIS, Sara effectively ordered the Doctor to return to Kembel; the Doctor and Steven guessed that the Daleks were sending to Skaro for a time machine. For the cricketing interlude, Spooner suggested using an England Test match, preferably versus Australia; this was scripted purely as a vocal piece between two commentators over a view of the pitch. A few lines of dialogue referred back to events in *The*

Connections: Alien delegates

► First featured in *Mission to the Unknown* [1965 - see page 44], *The Daleks' Master Plan* features the alien delegates assembled by the Daleks for universal domination. Although appearing in different forms and played in some cases by different actors, the delegates include Zephon, Malpha, Trantis, Celation, Beaus and Gearon.



Left:
The Doctor and Steven examine Daxtar's equipment.

THE DALEKS' MASTER PLAN

STORY 21

Time Meddler – and the Monk's subsequent escape from 1066, which he achieved by taking "the circuit of connecting beams through the visualisers and then lining up on the dematerialising ray" to disconnect his dimensional controller. Spooner suggested that the closing New Year scenes use stock film showing 'the crowds in Trafalgar Square, just before midnight on a New Year's Eve... If possible we could favour a shot that shows a police box in Trafalgar Square'.

Egyptian episode

Right:
Steven and Sara face the destruction of time.

Episode 9, originally *Land of the Pharaohs* but renamed *Golden Death* on its rehearsal script, introduced the Egyptians Khepren (named after the 'master builder' Chephren, who is thought to have erected the second Great Pyramid at Giza circa 2650 BC), Cerinus, later renamed Hyksos (after a tribe expelled from Egypt by King Ahmose I circa 1575 BC) and Tuthmos (after Thutmose, the name of several Egyptian rulers). Spooner described the pyramid as 'the simple version – rather like those known to have existed near Sakarra (not the famous 'step' pyramid) or Dashar [sic]. It is an earlier version from which the famous 'great' pyramid at Giza was conceived.'

In Spooner's original, Sara is eager to ambush the Daleks; there was more dialogue in the scene where Steven distracted Tuthmos while Sara worked on their bonds. Similarly, the dialogue in which Gallactic [sic] Representative Chen persuaded the Monk to recover the core was shortened. Spooner specified that Sara fought 'with a karate type jabbing and punching that paralyses the limbs of the Egyptians it comes into contact with'.

In the original *Land of the Pharaohs* draft script, Spooner originally had the rogue



Monk offering a personal perspective on his travels: "Oh well, you know me, Doctor. I'm just on a long voyage. And there's always dictators, rulers, somebody running things wherever you go. It doesn't matter to me who has the power. Pharaohs, Insects, Presidents, Daleks, they're all much of a muchness. I come and go anyway, so why get involved?" Spooner also suggested that the Monk's TARDIS should transform into, variously 'a large stone column of some Greek building – A wild west stage-coach – A strange eerie, unearth like tree – An igloo – A space rocket – A sarcophagus – A Martian like small building, or xeros space museum – A small six seater aeroplane" and finally a police box. The Xeros reference hailed from the world where the *The Space Museum* [1965 – see Volume 5] took place.

In the rehearsal script for the tenth episode, *Escape Switch*, the fight sequence saw the Egyptians blocking in a Dalek by placing stones around its base. Later, Khepren and Tuthmos observed that this 'war machine' has been buried; Khepren



decreed that masons will work on the rock, shaping it to be a monument of victory ("It will stand as a guardian of the tomb"). This rehearsal script noted that, as in *The Time Meddler*, the Monk had a Mark Four TARDIS.

The penultimate episode, *The Abandoned Planet*, was originally called *Return to Varga*; the finale, meanwhile, was first titled *The Mutation of Time*, becoming *A Switch in Time* for its rehearsal draft. Here, it was intended that the Doctor should know that his party are safe from Dalek fire in the control room, having noted that the Daleks did not use their guns against Chen until he ran out of the doorway. The Doctor explained to Steven that he alone could withstand the Time Destructor: "My dear fellow, I am not of your race – what do a few hundred years or so, either way matter?" However, by the time that the ageing Sara appeared to be 'about a hundred years old, the Doctor too now begins to show a slight change'. Originally, the Doctor said that time had rolled back hundreds of years, not millions.

On Tuesday 20 July, Douglas Camfield contacted Tristram Cary regarding composing music for *Doctor Who and the Daleks' Master Plan*; the two had worked on *Marco Polo* [1964 – see Volume 2] and Cary had provided the original *musique concrète* Dalek score. Meanwhile, on Friday 23, William Hartnell had his contract revised since the new Dalek serial was now 12 episodes, recording one week later than originally planned; Hartnell had originally been booked for the six-part version of the adventure on Monday 24 May.

The scripts began to arrive in early August, with Spooner's scripts coming in throughout September. Episode 11 came in on Wednesday 8; Tuesday 14 September saw Episodes 8, 10, 12 delivered, episode nine on Thursday 23 September and Episode 6 on Tuesday 28.

On Thursday 12 August, production assistant Viktors Ritelis passed Camfield his comments on several of the episodes, suggesting the use of boiling porridge as substitute lava in *Volcano!* and nominating Giza for the setting of the Egypt sequences.

By early September, John Wiles had been informed that the budget for the first two episodes could be increased. Camfield, meanwhile, was entering discussions with model makers Shawcraft (who would also provide props like Sara's gun), and had also approached image-maker Sir George Pollock for some examples of his strange 'vita-graph' pictures to use in the Mira transportation sequence. He was hoping to set the cricket sequence at the Oval cricket ground.

Connections: I'll make you a star!



► Steinberger claims he'll make Steven "bigger than Fairbanks", referring to Douglas Fairbanks, a popular swashbuckling star of the day who appeared in many pictures, including 1922's *Robin Hood*. Steinberger also promises to make Blossom "bigger than Pickford", referring to Mary Pickford, 'The World's Sweetheart' in films like *Rebecca of Sunnybrook Farm* (1917).

Connections: Chaplinesque

► On the movie lot, the Doctor and Steven encounter a comic actor dressed in baggy pants and bowler hat. Although not stated, this was inferred to be Charlie Chaplin (1889-1977), the world-famous

British movie actor who became an icon of the film industry.



Tosh attempted to assemble a workable set of scripts since Camfield needed to plan his filming later that month; Tosh credits the serial's success to Camfield's work on the scripts. Camfield was planning his filming schedule by mid-September and viewing stock film from both the BBC Film Library and ABPC.

For this epic story, Brian Hodgson of the BBC Radiophonic Workshop

created 48 new special sounds from September 1965; there was a new version of the alien jungle (for 'Varga' as Kembel was originally named), numerous sound effects for Chen's *Spar* spaceship, sounds of Visians and Screamers, plus the usual Dalek equipment.

Writing to Nation on Tuesday 7 September, Wiles explained that he wanted to show more of Earth in 4000 AD; thinking that a future Earth would be more unified, references to 'New Washington' were to be altered to 'Communication Centre Earth'. He also felt that individual names would have changed more over 2,000 years, and heraldic names might perhaps have re-emerged; consequently 'Walton' became 'Vyon' and 'Breton' became 'Bors'. For spaceship names, Tosh suggested 'FLIPT' (from 'Faster than Light Interplanetary Transporter') and SPAR (from 'space car'). There was also concern over the word 'vitaranium', which the team thought star William Hartnell would have problems pronouncing; 'VX2' was suggested as an alternative. Nation responded a few days later; although happy with name changes (so long as 'Mavick Chen' and 'Sara Kingdom' remained), he disliked

VX2, putting forward 'vita' instead. On Monday 13, thinking 'vita' too similar to 'vitamins', Wiles proposed 'taranium'; Nation concurred.

A week earlier on Wednesday 8, actor Nicholas Courtney had been cast as Bret Vyon; earlier that year, Camfield had considered Courtney for the part of King Richard in *The Crusade*. The next day, 28-year-old Adrienne Hill was contracted to appear as Katarina in five episodes (the first of which was *Horse of Destruction*, the final episode of *The Myth Makers*).

Hill had also been considered for a role in *The Crusade* – that of Princess Joanna – and, by Tuesday 14, the actress who *had* played Joanna, 31-year-old Jean Marsh, had been cast as Sara Kingdom, apparently at the suggestion of Walter Randall, an actor friend of Camfield's.

Meanwhile, the relationship between Hartnell and Wiles was deteriorating. The show's star missed Verity Lambert, and his health was poor; it was therefore decided to eliminate the Doctor from filming wherever possible. Camfield cast Kevin Stoney as Chen having seen him playing an Italian film director in a television show;

Right:

The Doctor is ready to face his deadliest foes once more.



Indian-born Stoney had never seen *Doctor Who* before but had worked briefly with Hartnell on a film.

In the revised script for *The Nightmare Begins*, the scene set in 'Central Communications Earth' introduced Roald ('a man who hides his cynicism behind a carefully calculated poker-face') and Lizan ('attractive and in her twenties'). Steven now mentioned Vicki in his delirium, and the script was restructured to account for the wounds he receives in Troy in the closing stages of *The Myth Makers*. The Daleks' United Galactic Headquarters was used by Tosh to parody the United Nations, hinting at mutual distrust among the representatives.

Titles variations

In the revised script for *Day of Armageddon*, Steven claimed that they would hear the Daleks approaching like 'the Mechanoids' from *The Chase*; the Doctor said that the Daleks would attack Earth again as they did in "two thousand one hundred and fifty-seven", referring to *The Dalek Invasion of Earth*.

The rehearsal script for *The Traitors* saw Chen and Karlton watching 'a three-dimensional revolving "Identity Projection" of Bret', and discussing Cory's mission from *Mission to the Unknown*; a late change was to add Lizan to the scene in which Chen and Karlton discuss Vyron. Both *The Traitors* and *Counter Plot* (as the fifth episode had been renamed) made references to members of Karlton's Special Force at the plant, all later changed to one of the Technix (renamed from Technocrats). In *Counter Plot*, the cellular dissemination experiment was controlled by two men, of whom Froyn was 'the younger though the more senior'. On Monday 20, the BBC Early Warning



Left: Sara is on the trail of the fugitives.

synopsis for the first six episodes described Kirksen as a 'baby-faced, multi-killer'. At the same time, the first three rehearsal scripts were sent out to the cast; Peter Purves recalls later scripts being sent only a fortnight prior to recording.

With so many production documents, different versions of the title were used. The title on Dennis Spooner's rehearsal scripts is *The Daleks' Master Plan*. None of the camera scripts had a cover title, but on the inner pages were referred to as *The Daleks Master Plan* (Episodes 2 and 8), *The Dalek Master Plan* (Episodes 6 and 10), *Doctor Who and the Daleks' Master Plan* (Episode 11), the grammatically incorrect *The Dalek's Master Plan* (Episode 12) and *The Daleks' Master Plan* on the others, apart from the first script which had no title. By early October, the serial appeared on production schedules as *Dr Who and the Daleks* (Part IV) and some time before this, the production team had referred to it as *Dr Who & (Battle of Wits)*. The first of three 'Synopses for the Deaf' offered in October was entitled *The Daleks' Master Plan*, whereas those for the remaining instalments were *Dr Who and the Daleks* when issued in November and January. Some paperwork also referred to the third episode, *Devil's Planet* as *The Devil's Planet*. ■

Production

Above:
Daleks conquer
and destroy!

Shooting on 35mm film began on Stage 3A/B of the BBC Television Film Studios at Ealing on Monday 27 September. Four effects sequences were planned for the morning: a smoke overlay for *Day of Armageddon*; the volcano for *Volcano!*; three torches in the Desperus swamps for *Devil's Planet*, and the sun moving rapidly across the sky for *A Switch in Time*. Work was slow due to a late set-up, and the final

shot was abandoned. In the afternoon, Hill performed Katarina's death scene for *The Traitors* clad in the dark green Greek chiton in jersey material and also her wig which she would wear across her appearance in the series. Both she and former pop singer Douglas Sheldon, who played Kirland/Kirksen, were filmed in slow motion jumping on trampolines against back-projected starscapes. The actors were coached by trampoline expert Rob Walker, who also doubled for Sheldon;

Walker's involvement was the result of a chance meeting between him, Camfield and Camfield's wife, actress Sheila Dunn, in the London Underground.

Tuesday 28 was largely devoted to Sara and Steven's fight with the Egyptians in *Golden Death*; Purves had been released from rehearsals on *The Myth Makers*. David Anderson, who had worked on *The Crusade* and *The Time Meddler*, both arranged the fight and played an Egyptian. There were delays to filming when parts of the hut set had not been erected on time. As indicated in the script, Camfield wanted Jean Marsh to use karate for Sara's fights. The trampolines were required again at the end of the day; shots of Purves and Marsh bouncing up and down were filmed for use in *Counter Plot*'s 'molecular dissemination trip' sequence.

Model shots

Work on Wednesday 29 was devoted to Mira effects sequences in *Counter Plot* and *Coronas of the Sun* (the new title of episode six). The morning was spent on shots of Visian footprints in the sand, plus the Visian illuminated by Dalek gunfire. The serial would prominently feature the same four Dalek casings as *Mission to the Unknown*; two from 1963 and two from 1964, all of which had now been painted silver. Work was delayed when the Dalek prop was delivered late; furthermore, Raymond Cusick's jungle set was not ready and Shawcraft's footprint mechanism proved to be unsuitable. The afternoon was devoted to model shots showing the Mira jungle provided by Shawcraft.

Filming on Thursday 30 was again held up; this time, the TARDIS prop had not been delivered. The morning began with Kembel scenes for *The Nightmare Begins*

showing the TARDIS' arrival and Kert Gantry's death; Gantry was played by Brian Cant, an old associate of Camfield's. Next, sequences of Marsh in 'aged' make-up were filmed for *A Switch in Time*; after lunch, work on the mutation sequence continued once Hartnell had arrived from rehearsals on *The Myth Makers*. The Time Destructor was used in these scenes; this was a lightweight prop constructed from plastic Woolworths beakers so that the device would not be too heavy for Hartnell to carry. The final sequence planned showed the Doctor being transported to Mira in *Counter Plot*, this was replaced by a shot of white mice in a cage for the same episode.

Shots of Daleks burning the Kembel jungle in *Day of Armageddon* were filmed on Friday 1 October; three silver Daleks were fitted with butane torches to achieve the effect, but a shot of the TARDIS in the flames was abandoned. The rest of the day was devoted to model shots; the main models used on the 24-foot square Kembel launch pad rostrum were two motorised versions of the *Spar 7-40*. Unfortunately, it was discovered that some of Shawcraft's



Left:

An actor dons a suit for effects shots of the invisible Visians.

THE DALEKS' MASTER PLAN

STORY 21

models did not work properly, and some shots for Episode 11 were postponed until the Monday.

A promotional document issued on Friday 1 gave the serial's title as *The Daleks' Master Plan*; the final episode was now *Destruction of Time*. The synopsis indicated that some of the action was set in Newtown in 1965, the fictional Merseyside setting for *Z Cars*; Cusick had enquired whether or not that series' police station set could be used in *The Feast of Steven*. Camfield, meanwhile, hoped to employ four *Z Cars* cast members: Colin Welland as the Sergeant, Joseph Brady as the Inspector, and James Ellis and Brian Blessed as the policemen. However, *Z Cars* producer David Rose refused to allow a festive crossover, feeling it unsuited to his hard-hitting drama series; furthermore, his show would still be in production during December, meaning that the cast could not be released. Tosh's version of the script was retained, with different actors spoofing *Z Cars*.

Connections: Bing!

► During the action of *The Feast of Steven*, the Doctor and Steven meet an actor dressed as a clown who bemoans his lot in the business and considers giving up comedy for singing. He reveals his name to be Bing Crosby. Harry 'Bing' Crosby (1903-1977) became a world-famous crooner and actor. He was one of the best-selling performers of the twentieth century.



The second week of filming got underway on Monday 4, with the plan being to complete the *Spar* model shots although these were apparently abandoned. The rest of the day was taken up with the Dalek/Egyptian fight for *Golden Death*; Camfield and Viktors Ritelis were unhappy with the Egyptian extras' performances, and curtailed some of the planned shots. Tuesday 5 was also spent on a Dalek/Egyptian fight, this time for *Escape Switch*.

Shooting on Wednesday 6 was delayed after problems in erecting Shawcraft's



12-foot pyramid model were encountered; Shawcraft indicated that they were overworked, and would be happy for other companies to help furnish *Doctor Who*'s needs. The day was spent largely on model shots for *Golden Death* showing the 'Dardis' plus the two TARDISes materialising. The sequence in which the Monk's TARDIS changed form used scale models of a motorcycle, a state coach, a western covered wagon, a World War II tank and a phone box. The afternoon work ended with older actress May Warden doubling for Marsh in Sara's death scene; for this sequence, Camfield was inspired by the demise of the title character in H Rider Haggard's novel *She*. The same day, Peter Purves was offered a contract for a further 20 episodes of *Doctor Who* spanning Serials V, W and X.

Thursday 7 was spent on the final episode's mutation sequence, which required extensive make-up for both Hartnell and Warden. Shots of two Dalek props collapsing and exploding were filmed on this day, as was a puppet Dalek embryo seen at the climax of the serial. For Sara's demise, an image of Warden was mixed to one of a dressed prop skeleton, which was in turn mixed to a shot of dust blowing away.

The morning of Friday 8 was devoted to sequences for *Volcano*: backlot shots of



the cricketers, revellers on a stock street corner and shots of Shawcraft's 12-foot Tigus volcano model which bubbled lava which was a Polycell filler mixture squeezed up from a polythene bag beneath the table and illuminated by a red light. Unfortunately, the TARDIS miniature made by Shawcraft was out of proportion with the volcano prop, and Camfield rejected the shots. In the afternoon, the '3D identikit' of Vyon seen in *The Traitors* was filmed; Nicholas Courtney was seen against black drapes.

Tristram Cary recorded music for the first six episodes on Wednesday 13 at IBC Studios in Portland Place; the five-piece Eddie Walker Ensemble performed compositions with conventional



instruments (horn, cello, percussion, flute, oboe); along with some electronic material akin to the first Dalek serial this totalled around 23 minutes.

Thursday 14 saw regular Dalek voice artist David Graham record Dalek dialogue for the completed film sequences in Dubbing Theatre B at Ealing.

Unhappy Hartnell

Rehearsals began on Monday 18 October at the Drill Hall at 58 Bulwer Street; the cast was joined by Kevin Stoney as Mavic Chen. Michael Guest, as the interviewer, had appeared in both *Marco Polo* and *The Crusade*. The cast felt that the scripts were poor, with a thin story; Camfield frequently rewrote sequences in rehearsals and, eventually, non-availability of scripts would result in the suspension of cast readthroughs in the week prior to recording. Unfortunately, Camfield found the Daleks to be very dull villains, always threatening and never acting. As with all aspects of production, Camfield ran rehearsals like a military operation. Camfield found that he was helped out by Hartnell, although the actor was unhappy, unwell and needed lots of rest.

By now, Hartnell was forming a close bond with Purves, who in turn was keen to learn about the art of acting from the established star. With Hartnell away from home and isolated in London during the week, he would often socialise with Purves and his wife in the evenings. Unfortunately, a good working relationship was not developing between the star and his new producer. Missing Verity Lambert, in whom he had so much faith, Hartnell would happily go over Wiles' head to discuss any element of the show with which he was unhappy.

Left:

Filming on the detailed Kembel landing-pad model.

Left:

Time catches up with a Dalek.

THE DALEKS' MASTER PLAN

STORY 21

The same day as rehearsals began, the volcano sequence was re-staged at Ealing Stage 2; unfortunately, this time the slow-motion film strobed and erred sideways. Camfield remounted this a second time on Thursday 21 – when the same problem occurred.

A day earlier on Wednesday 20, David Graham was joined by his fellow Dalek voice artist Peter Hawkins to record the Dalek material for *The Nightmare Begins* ahead of the studio recording at the end of the week. They would routinely record the Dalek dialogue the Wednesday before the Friday studio recording of the main programme throughout the serial's production. It was also originally intended that the actors would provide the voices of the Visians later in the serial.

Recording began on Friday 22 October, when *The Nightmare Begins* was taped in Studio 3 at Television Centre. All episodes of the serial were recorded between 8.30 and 9.45pm. Before recording, at 3.45pm a photocall was held on the Central

Communications set for Hartnell, guest-star Kevin Stoney and the six Technix actors, two of whom – including David Freed – had their heads shaved for the press photographers.

For the first episode, opening captions were superimposed over shots of Steven lying on the divan and the Doctor's hands at the controls. Gerald Taylor operated the black Dalek Supreme (one of the 1964 props which had been repainted) and the cast was joined by Kevin Manser who had been replaced by Jack Pitt for filming. Five taping breaks or run-ons were scheduled to move the Dalek from the jungle set after Gantry's death, place in Cory's skeleton before the TARDIS arrived, to allow Hartnell to move to the TARDIS set for the scene where Bret was caught in the chair, to allow Hartnell to return to the jungle set, and finally to move Hartnell and the Daleks back to the jungle for the cliffhanger.

Stock jungle sound effects were again used for Kembel's jungle, and three Varga

Below:
The Doctor
thinks about
getting a
new haircut.



costumes from *Mission to the Unknown* were reused as static props. A large eidophone screen was used on the CCE set to relay Chen's interview from another set. While the film sequence of Gantry's death was shown, Cant's face was made up with scorch marks. The TARDIS scanner was a monitor which relayed pictures both from the jungle set and of a model Dalek. The four Daleks were those from *Mission to the Unknown*. The 'Next Episode' caption ran over a shot of Daleks circling the TARDIS. The finished instalment underran, which Wiles explained to his superiors was because the special effects had been impossible to time accurately; in his view, padding would have destroyed the narrative's pace.

On Monday 25, a scaled-down TARDIS model was taken to Hammersmith Park to be photographed for the cricket pitch sequence.

Recording breaks

Day of Armageddon was recorded in TC3 on Friday 29 October; recording began with a new version of the cliffhanger, with opening captions running over a shot of the Doctor in the jungle and the surrounded TARDIS. The filmed smoke was superimposed over the picture when the jungle was required to 'burn'. The first recording break was after the attack on Zephon to allow the character (played by Julian Sherrier) to be tied up, with the second allowing Hartnell to don Zephon's cloak and hood before being escorted by the Daleks. Camera moves and set alterations were made during the next break before Zephon joined the delegates, and the final break allowed Julian Sherrier to move to the conference room set after Zephon raised the alarm. At the end of recording, there



Above:
Larking around
on set.

were difficulties in recording the closing roller caption at the correct speed. The 'Next Episode' caption was shown over a close-up of the *Spar*'s controls.

Devil's Planet was recorded in TC3 on Friday 5 November. Before recording, at 3.30pm a photocall was held for the regulars, Nicholas Courtney, Kevin Stoney and Julian Sherrier. The cast included Dallas Cavell as Bors and Geoff Cheshire as Garge; Cavell had featured in *The Reign of Terror* [1964 – see Volume 3] and Cheshire in *The Time Meddler*. Recording began with a re-enactment of the final scene of *Day of Armageddon*, with caption slides placed over a shot of the *Spar*'s countdown disc. Dalek voice artist Peter Hawkins provided Marc Cory's 'tape-recorded' voice; Cory's message was slightly different from that heard in *Mission to the Unknown*. The *Spar* set included a monitor on which photo captions of Desperus, plus starscapes, were shown. To represent the Screamer bats of Desperus, a prop monster swooped down on Sheldon. Three recording breaks were scheduled, mainly for camera moves: the first after Zephon was killed, the second after Vyon said the *Spar* was out of control and the third as the convicts arrived at the *Spar*. The camera script running order erroneously indicated the caption read 'Next Episode: *The Daleks' Master Plan*'. The correct caption 'Next Episode: *The Traitors*' ran over a shot of Kirksen holding Katarina.

Jean Marsh rejoined the cast for rehearsals on Monday 8 November. Marsh, like Peter Purves, was quite a giggler on set – to the ire of producer John Wiles. On one occasion, Marsh began laughing

after accidentally pulling one of the TARDIS controls off the console and was banished from the studio until she had composed herself.

Also in the cast was Roger Avon as Daxtar and James Hall as Borkar; the former had played Saphadin in *The Crusade*, and the latter had appeared in *The Reign of Terror*. *The Traitors* was recorded on the evening of Friday 12, the day before *The Nightmare Begins* aired on BBC1. In a new version of the cliffhanger, opening captions were superimposed over a shot of Kirksen in the airlock. Chen's office incorporated a back-projection screen on which the film of Bret's '3D identikit' was shown – a single recording break was scheduled to swap camera lenses for this sequence. Back-projection material was used on the walls of Daxtar's experimental plant office set; onto this abstract lighting patterns, reflected off flexed Mirrorlon, were shone. The 'Next Episode' caption was shown over a shot of Sara in Daxtar's office; after the closing credits, this final scene was re-enacted on 35mm film to act as the following week's reprise. The episode marked Adrienne Hill's final work on *Doctor Who* which she had undertaken concurrently with her work on *The Dales*.

Below:
Sara joins the
TARDIS crew.



Throughout production, Hartnell was unhappy, unwell and needing lots of rest; on one occasion, he upset his dresser, causing a temporary crew walk-out. The week prior to rehearsals, Wiles had attempted to placate Hartnell over the loss of his usual rehearsal chair, explaining that the prop was needed on another show. The phrase "better phone the designer" was devised as a covert way to summon Wiles to deal with his temperamental star. In addition, Hartnell was often deviating from his scripted dialogue, an example being the Doctor's intended speech in the wake of Katarina's death: "She didn't understand, she couldn't understand. She's saved our lives – and the lives of all beings in the solar system. She has become what she wanted, and how I shall always think of her; a daughter of the gods. A daughter of the gods."

Mounting pressure

Sydney Newman was so pleased with the début episode that he telephoned Wiles to congratulate him; however, the pressure was mounting. On the afternoon of Monday 15, as rehearsals got underway on *Counter Plot*, the volcano model was finally filmed to Camfield's satisfaction at Ealing's Stage 3B between 2.15pm and 5.30pm. Hartnell was taken ill early in the week; meanwhile, Tosh was shortening the script for *Coronas of the Sun* and heavily reworking *The Feast of Steven*. The design department was also concerned with the serial's progress; on Friday 19, design head Barry Learoyd contacted Wiles to inform him that insufficient time was being spent on scenic needs. From his department's perspective, the serial was a disaster – and it was suggested that no one director should oversee more than six episodes at a time. Wiles responded on



Tuesday 23, agreeing with Learoyd and thanking him for his department's efforts with the nightmarish schedule.

Friday 19 saw the recording of *Counter Plot* in TC4. Following the filmed reprise, title captions were shown over the corridor set; a process known as 'fragmentation' was used for shots of the Doctor, Steven and Sara 'dissolving' in the plain white room. Smoke was used for the low mist on the Mira set; sound effects from the first Dalek serial added to the atmosphere. The effect of the Visian examining Sara was achieved by laying Marsh's long hair over a wire, so it could rise and fall on cue. One of the 1963 Daleks was fitted with the perceptor arm prop from *The Chase* and *Mission to the Unknown*. Bushes were tied with fine cotton thread which was pulled in order to simulate Visian movement. Four recording breaks were planned. The first two, to allow camera moves, came before the scene where the Doctor, Steven and Sara were transported to Mira, and after the short scene of the Doctor coming to on Mira. A third break allowed the cave opening to be redressed before the Dalek

sequence where the fugitives were tracked to Mira, and the fourth break came before the Daleks appeared on Mira to allow the Daleks to move sets, fit a seismic detector arm to one Dalek and rig up the cotton threads to simulate the presence of a Visian in the foliage. The 'Next Episode' caption was shown over a shot of a Dalek facing the Doctor's party; again, the scene was re-enacted on film for the next episode's reprise.

On Tuesday 23, Tristram Cary and the Eddie Walker Ensemble (comprising horn, cello, percussion, flute, oboe and celeste) recorded music for the final six episodes; this totalled around 34 minutes in all, including electronic material. This took place from 4pm at IBC Studios. Stuntman Derek Ware was then hired to demonstrate to the cast how to perform a custard pie fight for the Christmas episode on Thursday 25 November.

Coronas of the Sun was recorded on Friday 26

Above:

Beards were very on trend on *Desperus*.

Connections: Rupolph inspiration

► The Arabian romantic star in *The Feast of Steven* was based on Rudolph Valentino (1895-1926), an Italian-American lead who made *The Sheik* (which director Knopf's film resembles) in 1921.



Connections: Cop capers

► Steven joins the Keystone Cops during the time travellers' interlude in Hollywood. The Keystone Cops were comic policemen who featured in Mack Sennett silent films between 1914 and the early 1920s.



in TC4. During camera rehearsals Hartnell pre-recorded the Doctor's TARDIS loudspeaker dialogue, which was treated in a similar manner to the Dalek voices. Opening captions were superimposed over shots of two Daleks, plus a bush moving. Some dialogue in the Kembel control room was omitted on recording, including the

Dalek Supreme saying that the conditions on Mira were ideal for Dalek patrols. The episode began with a filmed reprise and had seven recording breaks. The first came after the Visian attack on the Daleks, allowing all the Daleks to be moved back to the control room set and the one with the seismic detector arm to have it swapped for a standard sucker arm. The next break came one scene later, again to move the Daleks between sets and also to redress part of the jungle floor. The third break, as the Doctor's party watched the Dalek sentry, was for camera moves. To allow the Daleks to be moved to the control room set again, another break was scheduled after the Dalek pursuit ship took off from Mira, and then again before the scene where they waited with Chen in the Kembel jungle to get them over from the control room. Two more breaks took place for camera moves either side of the scene where the Doctor's party regained the TARDIS and departed from Kembel. The closing caption was shown over a shot of the Doctor, Sara and Steven in the TARDIS. It is possible that two versions of this final scene were recorded – one with the caption 'Next Episode: *The Feast of Steven*', for UK transmission, and another reading 'Next Episode: *Volcano*', for overseas prints.

Late rewrites to *The Feast of Steven* altered dialogue between the Doctor and the Inspector, added Merseyside references and had the Doctor saying that he had seen a man at the police station elsewhere – in the marketplace at Jaffa, since Camfield had previously cast Man in Mackintosh actor Reg Pritchard as trader Ben Daheer in *The Crusade*. Also in the cast were Dalek operator Robert Jewell as failed clown Bing Crosby, Malcolm Rogers – who had been the Dracula robot in *The Chase* – as a policeman, and actress Sheila Dunn as Blossom Lefavre; Dunn had married Camfield on Saturday 7 August.

The uncredited role of a cowboy in the Hollywood sequence went to William Hall, the film critic of the *Evening News* who had been the best man at Douglas Camfield's wedding; this would form part of a special report on the making of the episode covering rehearsals and recording after the broadcast of *The Feast of Steven*. Also appearing as a saloon bar girl was poet Jean Pestell whom Hall would subsequently marry.

"Happy Christmas"

It seems that relations between Hartnell and Wiles' team were now at an all-time low; on Friday 3 December, the *Manchester Evening News* ran a story on how the actor would be quitting *Doctor Who*.

The festive *The Feast of Steven* went into Studio 3 on Friday 3 December; there was a photocall to introduce Marsh to the national press on the various sets at 3.45pm. Following a re-enactment of the previous cliffhanger, opening captions were shown over a shot of the TARDIS outside the police station; although a police car was in studio, sound effects were used to give the impression of it pulling up. A BBC

library disc provided a snatch of children singing *The First Noel* for where the first policeman finds Sara climbing atop the TARDIS. A photocaption of the empty police station yard was faded up to show the TARDIS' departure; in the subsequent scene an image of the studio set was fed to the scanner.

The action for the second half of *The Feast of Steven* was punctuated by 10 silent-movie-style telejector slides added by Camfield: 'And so the hunt was on...'; 'Meanwhile in the Sheik's tent...'; 'Meanwhile in the Wardrobe Department'; 'Meanwhile back in the Sheik's tent...'; 'But what has happened to Steven?'; 'Meanwhile all was not well at the old barn'; 'The chase was on'; 'Meanwhile back at the Tardis'; and 'And so they all lived happily ever after'.

Eight recording breaks were planned; the first three were to allow Hartnell to move back and forth between the TARDIS set and the police station exterior when the

Doctor ventured outside his ship. Another break for camera moves came just before Steven entered the police station (allowing Purves a costume change), with two more to allow the regulars to move to and from the TARDIS set midway through the episode and to shift the police box prop to the barn set. The last two breaks allowed Purves and Marsh to move to the stairs set during the chase, and permitted camera moves before the 'And so they all lived happily ever after' caption.

The episode concluded with the Doctor turning to the camera and saying, "Incidentally, a happy Christmas to all of you at home!" Despite both script editor Donald Tosh and producer John Wiles later claiming that this was an unscheduled ad-lib by William Hartnell, the camera script clearly shows that the greeting was not only a late rewrite, but that Douglas Camfield had planned camera moves to cover it. Tosh disliked it intensely, feeling it broke the audience's suspension of

Below:

Jean Marsh, William Hartnell and Peter Butterworth during rehearsal for *Vocano*.



disbelief. The closing caption ran over the Doctor toasting the viewers at home.

Having last appeared as the Monk in July, Peter Butterworth joined the cast for rehearsals from Monday 6; Camfield also reused Bruce Wightman as Scott, having cast him as de Tornebu in *The Crusade*. Shortly before recording *Volcano*, the Doctor's explanation of how he had opened the jammed TARDIS lock was rewritten; this upset Hartnell, who believed that the idea of the Doctor using his ring to open the lock violated established facts.

Volcano was recorded in TC3 on Friday 10 December. With no reprise from the festive episode, opening captions were shown over shots of two Daleks and the Time Destructor; a 'decomposing corpse' prop was used to show the fate of Trantis. Five recording breaks were planned. The first allowed the Dalek time machine to be placed on the control room set, the second prior to the Monk attacking the

TARDIS lock was for a different lens to be fitted to one of the cameras, the third after the meeting with the Monk allowed the TARDIS crew to move sets, the next came after the travellers entered the TARDIS and allowed a rock to be set in for the Monk to be seen behind, and the final break was to remove the departing Dalek time machine (reused from *The Chase*) from the control room; this was made to 'materialise' and 'dematerialise' by cross-fading to and from photocaptions. For the cricket match, BBC 35mm stock film of an England versus Australia Test was

used. A photocaption of a volcano was shown on the TARDIS scanner to represent Tigus; stock BBC film augmented the model volcano footage. The Tigus set itself used back-projection of the model volcano behind the TARDIS prop, plus polyurethane foam for 'lava flows' and pumped dry ice for 'geysers' (a pipe broke at one point, sending a shot of steam up beneath Butterworth's monk's habit). A flash was superimposed over a shot of the Monk tampering with the TARDIS lock; the same effect was used for when the Doctor repaired the sabotage. Stock film was used to show New Year crowds in Trafalgar Square, and the 'Next Episode' caption was shown over a shot of chanting Daleks.

Corpses in space

After transmission of *Counter Plot* the following day, the production office was contacted by the team working on Stanley Kubrick's *2001: A Space Odyssey* at MGM Borehamwood; the filmmakers wanted to know how Camfield had achieved the shots of corpses floating in space and the 'molecular dissemination' sequences. By Monday 13, the final episode's title had reverted to *A Switch in Time*.

Joining rehearsals on *Golden Death* from Monday 13 were Walter Randall as Hyksos and long-term fight arranger Derek Ware; Randall had played Tonila in *The Aztecs* [1964 – see Volume 2] and El Akir in Camfield's *The Crusade*.

An item in the *Daily Express* on Tuesday 14 December was entitled *Dr Who's future* and reported how the previous day Hartnell had announced that he intended to quit the series 'after another two and a half years if it went on that long'. In an interview for the *Western Daily Press* and

Connections: Dating the Feast

Dating the events of *The Feast of Steven* is problematic. The rehearsal script indicates a setting of 'circa 1919' while the BBC promotional document refers to it as 'California 1921'. However, the rehearsing of lines by 'the Sheik' suggests that the film in production is a talkie; talkies did not come in until *The Jazz Singer* in 1927. Bing Crosby, also featured in the episode,

would not enter the movie business until the 1930s.





Above:
Scenes from
the Egyptian-
set *Golden
Death*.

Bristol Mirror, Hartnell backtracked on his previous threat to leave the series, saying that he strongly believed it could still run for five years and now hoped that it could be made in colour.

Recording of *Golden Death* took place in TC3 on Friday 17. Camera rehearsals were attended by Sam Rolfe, the American creator/producer of MGM's *The Man from U.N.C.L.E.*, a highly popular James Bond-inspired TV show then airing on BBC1; during a holiday in London he had watched *Doctor Who* and felt the Daleks might 'go over big in the States'. Rolfe was photographed meeting a Dalek on the Dardis set and one of these shots featured in the item *The Man Behind U.N.C.L.E.* in the *Radio Times* on Thursday 3 February 1966. Hartnell and Purves pre-recorded off-screen dialogue during afternoon rehearsals. After a filmed reprise, opening captions were shown over telecine model shots of the pyramid. The first scene in the Dalek time machine, in which two Daleks monitor the TARDIS, was heavily reduced; the craft's monitor showed the TARDIS on the pyramid set, and the Dalek Supreme had been painted silver to play an 'ordinary' Dalek. Seven recording breaks were planned. The first was for

camera moves before Tuthmos reported the intruders, and the second was to set in the Monk's TARDIS at the pyramid workings. The next was for camera moves before the Monk emerged, after which one was needed to move the TARDIS to the tomb before the scene where the Monk encountered Chen. After another break for camera moves, the next break was to replace the Monk's TARDIS with the police box, and the final one to then return the police box to the tomb set. The 'Next Episode' caption ran over a shot of a bandaged hand emerging from the sarcophagus.

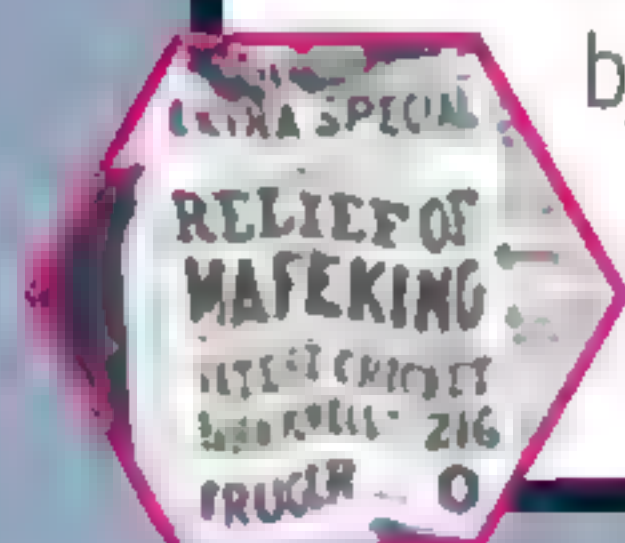
On Monday 20, it was decided that Ray Cusick should take over design responsibilities from Barry Newbery on the final episode, allowing Newbery more preparation time for the upcoming *The Ark* [1966 – see Volume 7]. An extra day of filming for the Time Destructor sequence took place on Stage 2 at Ealing from 9.30am

THE DALEKS' MASTER PLAN

STORY 21

Connections: Siege mentality

► On seeing the New Year celebrations taking place in Trafalgar Square, the Doctor claims to have seen celebrations like it before at the Relief of Mafeking. The Siege of Mafeking took place for 217 days in the South African town of Mafeking from October 1889 to May 1900 during the Second Boer War. The relief of the town by British forces took place on 17 May 1900.



to 5.30pm on Thursday 23; although Hartnell had been verbally booked, only the four Daleks were required to film part of the climactic sequence in which time rolls back across Kembel.

During rehearsals for *Escape Switch*, the handover between the Doctor and Chen was rewritten; many of the Monk's more comical aspects were also late additions. The episode was recorded in TC3 on New Year's Eve, 1965; the same day, Gerald Savory admonished Wiles over part of *Volcano*; erroneously believing the character of

Steven to be "rooted in the present", he thought that Steven should, therefore, have been familiar with the game of cricket. As before, Hartnell and Purves recorded some of their off-screen dialogue in the afternoon. Opening titles were displayed over a shot of the tomb walls during a re-enactment of the previous cliffhanger. Both stock film and a photocaption of Arctic wastes were used for the Monk's view of his final destination. A flare bulb took the screen to a white-out for the explosion in the TARDIS at the end of the episode; the final scene was then re-enacted on film. Six recording breaks were planned throughout the evening's work. The first, before Steven, Sara and the Monk called for the Doctor, was to allow movement of the Daleks, as was the second before the Daleks prepared the voice audio in their ship. The third allowed most of the cast to move from the Dalek time machine set to the pyramid workings for the handover scene. The fourth was to set in columns for the Doctor to hide behind.



The fifth break was to move the police box into position as the Monk's TARDIS for his escape, and the final break was for camera moves after the Doctor's party entered the TARDIS. The episode ran rather short, which Wiles claimed was because a cast member had skipped several unimportant speeches, an assertion that was not reflected in the planned camera scripts.

With the dawn of 1966, the end was in sight; on Wednesday 5 January, aware of the great assistance given him by Viktors Ritelis, Camfield requested that his production assistant receive an on-screen credit for the final episode. Overall, the strain had been too much for Tosh and Wiles, both of whom submitted their resignations from *Doctor Who*.

Now playing Malpha, Bryan Mosley rejoined the cast for rehearsals on *The Abandoned Planet* on Monday 3 January; he had played the Prop Man in *The Feast of Steven* in his guise of stuntman Buddy Windrush. On Thursday 6, both Hartnell and Purves were released for filming on the next serial, *The Massacre of St Bartholomew's Eve* [1966 – see Volume 7]. By now, Spooner's script had been heavily rewritten



to eliminate the Doctor from the bulk of the episode's action; until at least Monday 13 December, the Doctor had been present through to being captured by Chen at the climax. The reason for this is unclear; Steven effectively inherited the Doctor's dialogue, sharing his own planned lines with Sara.

Filming the Daleks

The *Abandoned Planet* was recorded in TC3 on Friday 7 January. Opening captions were shown over shots of the unconscious TARDIS crew; various atmospherics from the first Dalek serial were used for the Dalek base in this episode and the next. Six recording breaks were planned during the evening. The first, after the opening scene in the Dalek control room, was to set the Dalek Supreme (the 1964 Dalek prop which had been painted black in serials such as *The Dalek Invasion of Earth* and *The Chase*) at the top of the ramp in the conference room. After the scene where Chen staked his claim over the delegates, another break allowed the Daleks to be moved; similarly after the detention

of the delegates, a break was planned to move the Daleks back to the control room. To allow Purves and Marsh to move from the Dalek corridor set into the control room another break was needed. Camera moves were needed before the scene where Steven and Sara found the delegates, and before the delegates escaped in their ships, a break was needed to move the Daleks back to the jungle set, remove the TARDIS and dress the tunnel entrance. Closing captions were shown over a shot of the tunnel as Chen and his prisoners moved off; this was then re-enacted on film.

Escape Switch, broadcast on Saturday 15 January, was to be the one hundredth episode of *Doctor Who* to air on BBC1 and to mark this fact a photocall of William Hartnell being made up and fitted with his wig as the Doctor by Sonia Markham was released to the press during the preceeding week.

The final episode's script arrived, again retitled *Destruction of Time*. The start of the episode was substantially rewritten to remove the Doctor and give his dialogue to Steven. Originally, Chen boasted to the Doctor how he had once tricked Sara into thanking him for the honour of being the Doctor's killer, and said that he could use the TARDIS to escape the Daleks. On entering the control room, the Doctor did his best not to react at the sight of the Time Destructor, and instead sidled up to it during Chen's insane speeches. In the new version, the Doctor appeared in the Dalek base as if from nowhere.

The epic serial completed recording in TC3 on Friday 14 January. Opening titles were superimposed over

Production

Left:
The Egyptians
attack
the Daleks!

Connections: Anyone for cricket?

► The TARDIS lands at - supposedly - the Oval cricket ground during a Test match between England and Australia. The Oval, located in the Kennington district of South London, opened in 1845, since when it has been the home of Surrey County Cricket Club.





Above:
The TARDIS
provides a safe
haven during
The Daleks'
Master Plan.

a shot of the Daleks in their control room. There were five scheduled breaks in recording. The first was to move the Daleks from the control room to a corridor as Chen's escort, and the second after the Doctor told Sara and Steven to get to the TARDIS was to move part of the corridor set and remove the fuse box wall. A third break was to reposition Hartnell and the

Daleks in the control room, and the fourth allowed Marsh to have aged make-up added before the scene in which she returns to help the Doctor. The final break, prior to the mutation sequence film, was to strike the TARDIS and move it to the new set. There were roller-caption problems which necessitated a three-minute overrun on recording. Film of dust blowing around was superimposed over the mutation sequences, and film of the Daleks' demise was shown on the TARDIS scanner. The 'Next Episode' caption ran over a film shot of the TARDIS dematerialising from Kembel.

With production complete, an exhausted Camfield decided that it would be some time before he worked on *Doctor Who* again. *Destruction of Time* also undererran; Wiles explained that this was because he had to delete the final two filmed shots of Sara's death for 'policy reasons'. ■

PRODUCTION

Mon 27 Sep 65 Ealing Film Studios Stage 3: Smoke overlays/Model volcano/Desperus lights/Katarina and Kirksen floating in space
Tue 28 Sep 65 Ealing Film Studios Stage 3: Hut [fight]/Limbo [Sara and Steven transported]
Wed 29 Sep 65 Ealing Film Studios Stage 3: Visian footprints/Visian/Mira
Thu 30 Sep 65 Ealing Film Studios Stage 3: Forest (Kert Gantry killed/TARDIS lands)/Kembel: Time Destructor
Fri 1 Oct 65 Ealing Film Studios Stage 3: Forest (Dalek pyroflames)/Model launch pad
Mon 4 Oct 65 Ealing Film Studios Stage 3: Model space yacht/Dalek-Egyptian battle
Tue 5 Oct 65 Ealing Film Studios Stage 3: Dalek-Egyptian fight

Wed 6 Oct 65 Ealing Film Studios Stage 3: Model pyramid, TARDIS, DARDIS and Monk's TARDIS/Old Sara
Thu 7 Oct 65 Ealing Film Studios Stage 3: Kembel: Time Destructor
Fri 8 Oct 65 Ealing Film Studios Stage 3: Cricket Match/Street Corner/Model volcano/Bret 3D identikit
Mon 18 Oct 65 Ealing Film Studios Stage 2: Model volcano [remount]
Thu 21 Oct 65 Ealing Film Studios Stage 2: Model volcano [remount]
Fri 22 Oct 65 Television Centre Studio 3: *The Nightmare Begins*
Mon 25 Oct 65 Hammersmith Park, Shepherd's Bush, London (Cricket Match)
Fri 29 Oct 65 Television Centre Studio 3: *Day of Armageddon*
Fri 5 Nov 65 Television Centre Studio 3: *Devil's Planet*
Fri 12 Nov 65 Television Centre Studio 3:

The Traitors

Mon 15 Nov 65 Ealing Film Studios Stage 3B: Model volcano [remount]
Fri 19 Nov 65 Television Centre Studio 4: *Counter Plot*
Fri 26 Nov 65 Television Centre Studio 4: *Coronas of the Sun*
Fri 3 Dec 65 Television Centre Studio 3: *The Feast of Steven*
Fri 10 Dec 65 Television Centre Studio 3: *Volcano*
Fri 17 Dec 65 Television Centre Studio 3: *Golden Death*
Mon 27 Dec 65 Ealing Film Studios Stage 2: Time Destructor
Fri 31 Dec 65 Television Centre Studio 3: *Escape Switch*
Fri 7 Jan 66 Television Centre Studio 3: *The Abandoned Planet*
Fri 14 Jan 66 Television Centre Studio 3: *Destruction of Time*

Post-production

Various sequences were cut or trimmed prior to transmission; from *Day of Armageddon*, dialogue between Katarina and Steven in the jungle (Katarina explained that she and Bret had brought Steven to a clearing free of Varga plants, and Steven was aware that the Daleks were present while the handmaiden told him to get more sleep); from *Devil's Planet*, the end of a scene where the Dalek Supreme said that it would personally supervise Chen's destruction, and the start of the next scene where the Doctor and Katarina saw Desperus on the *Spar*'s monitor; from *The Traitors*, Chen's realisation that Bret would be making for Daxtar and the arrival of the Doctor's party at the experimental plant; from *The Feast of Steven*, the Inspector

asking the Doctor whether or not he was the "dusty brush man" (which the second policeman explained was a man who "runs around flogging brooms and what-have-you to housewives"), plus the confused Doctor insisting that he was "a traveller in space and *time*", to which the Inspector quipped, "You'll be doing time in a small space if you don't start giving more sensible answers!"; and from *The Abandoned Planet*, a small amount of dialogue which Sara and Steven shared while looking for the Doctor in the jungle, plus the start of a Dalek control room scene in which the Supreme Dalek informed Skaro that plans for universal conquest were complete. ■

Below:

An ordinary day in downtown Ancient Egypt.



Publicity

► The photocall for the first episode resulted in considerable press coverage on Saturday 23 October. *Bald-Headed for Dr Who – What a hair-raiser!* was the title of the piece in the *Daily Express* which showed make-up artist Joan Barrett and four of the Technix getting to work on shaving the head of Dennis Tate who – along with John Cam, Norman Gay [sic], Gary Peller, Hugh Cecil and David Freed would appear in the serial starting Saturday 13 November as ‘evil Teknix – Earthmen controlled from outer space’. Jack Bell wrote *They’re going bald-headed for Dr Who* in the *Daily Mirror* which explained how three of the Technix were already bald before taking on the parts of ‘a bald-headed breed of super-brains living in the year 4000 [whose] aim is to destroy the world’. *The Sun* also covered the photocall, as did Brian Dean of the *Daily Mail* which chatted to Dennis Tate and Douglas Camfield in *Much more villainous than they look!*

Below:
The Technix
pose for
the press.



► On Saturday 30 October, the *Daily Express* apologised for an error in its report the previous weekend, indicating that Norman Gay had not taken part in the serial ‘and still has all his hair’. Gay had in fact been replaced on recording by Ashley Browning. The next day, *The Observer* also looked at the Christmas toy market in which Cowan de Groot was cashing in on the Dalek boom in *Rare tizzy in Toyland*. Then on Tuesday 2 November, the *Daily Sketch* announced that Jean Marsh and Adrienne Hill would be joining the regular cast of *Doctor Who*.

► Two film trailers, 18’ and 37’ long, were prepared for the serial. Items promoting *The Daleks’ Master Plan* in *Radio Times* varied from region to region. On Thursday 11 November, a half-page illustrated article, *Dr Who and the Daleks (or Dr Who)*, both previewed the new serial and introduced Bret Vyon – “the 007 of Space Security”; in London this was a single column with shots of the Doctor and two Daleks plus Katarina tending to Steven, while in northern editions a photo of a movie Dalek was accompanied by a picture of the Doctor aboard the *Spar*. In the same edition, a letter from Mrs JM Shortland of London appeared under the title *Horrible Dr Who?* asking if other mothers were concerned by the content of the series. The start of the new serial on Saturday 13 November

Broadcast

▶ For the first few weeks, *The Daleks' Master Plan* – in the 5.50pm slot – aired against programmes such as *Thank Your Lucky Stars* (ATV London and Scottish), *Just Jimmy* (ABC) and the end of *Lost in Space* (Southern and other regions). From Saturday 20 November, some of the ITV schedules changed; ATV London (also TWW and Ulster) now placed *The Beverly Hillbillies* at 6.05pm meaning that *Doctor Who* overlapped the end of *Thank Your Lucky Stars*, the news and the US sitcom. ABC, Anglia, Scottish and Grampian now placed *Thank Your Lucky Stars* at 5.50pm while most areas continued to run *Lost in Space* through to the ITN news at 6.10pm.

▶ On Friday 19 November, host Sarah Ward presented comments from viewers on BBC1's *Junior Points of*

View. Raymond Hunter of Billericay wrote, 'I think the new *Dr Who* series is smashing.' Another letter remarked, 'Surely the Daleks have had a good life. Is it not time that they have a permanent rest?' Alastair Hearsam of Stirling asked, 'Why can't we have some new monsters?' and the pupils of Patcham Junior School had sent in some drawings of potential alien menace.

▶ A look at the Christmas toy market under the title *Toyshop Roundabout* in *The Times* on Monday 22 November featured items such as the Anti-Dalek Neutron Exterminator and Anti-Dalek Fluid Neutralizer. From Saturday 27 November, some areas such as TWW and Teledu Cymru placed *The Flintstones* at 6.05pm.

▶ On Monday 29 November in the *Daily Mirror*, John Piler commented on the differing views of the effect of television on children between moral guardian Mrs Mary Whitehouse and liberal Harlow councillor Mrs Avril Fox. Whitehouse commented, 'We've even got the Daleks in *Dr Who* [sic] – a children's show, mind you – chanting, "Kill, kill, kill." One day a youngster is going to go out and do just that.' 'Twaddle,' responded Mrs Fox.

▶ There was adverse reaction to the deaths of both Katarina and Bret Vyon in *The Traitors*; on Thursday 9 December, the *Daily Mirror* ran the

Below:
The TARDIS
on set for the
final episode.





Above:
The Doctor
examines the
taranium core.

Viewpoint item *Why I Have Banned 'Dr Who' In Our Home* in which it was revealed that Mrs P Clark of Andover had stopped her three-year-old daughter – who loved *Dr Who* and had a Dalek for her last birthday – from watching the show. 'This showed a screaming girl held captive by a hairy man before being flung into space,' said Mrs Clark who felt that the series had 'deteriorated into the horror spectacle I saw on Saturday'. She called for warning for parents when such programmes were shown before 7pm.

- ▶ *The Feast of Steven* was scheduled in the later slot of 6.35pm on Christmas Day, placing it against programmes like *Thunderbirds* on ATV London, *Christmas Lucky Stars* on ABC, Westward and Channel, and *Lost in Space* on Anglia and other regions. The festive episode rated tenth for the day in the TAM television charts as being seen in an estimated 3.2 million homes.

- ▶ William Hall's report on the making of *The Feast of Steven* appeared in the *Evening News* on Thursday 30 December. The same day, Bill Edmund reviewed the festive special in the trade paper *Television Today*, noting that Terry Nation's script 'indulged in a little gentle leg-pulling of the viewers', that the police station 'looked suspiciously like the *Z Cars* one but wasn't' and commenting that the Hollywood sequence 'did not work quite so well... It would have been much better with more chases, a few custard pies (just fancy Dr Who getting a pie!) and less chat'.

- ▶ From New Year's Day, *Doctor Who* was back at 5.50pm and again up against the overlap of *Thank Your Lucky Stars*, the news and shows like *The Beverly Hillbillies* on ATV London and other areas, and *Thank Your Lucky Stars* on ABC, Scottish, Ulster and Grampian, or the overlap of *Lost in Space*, the news



Above: Sara Kingdom is very pleased with herself.

and *Thank Your Lucky Stars* in areas like Border, Tyne Tees, Westward and Channel.

▶ The first Audience Research Report on the serial was for *Devil's Planet* with the reactions of 340 viewers assembled on Tuesday 11 January 1966. This showed a generally positive reaction to the return of the Daleks, although Hartnell's performance was criticised.

▶ *Doctor Who* was again the subject of BBC2's *Line-Up Review* on Friday 21 January when the current Dalek serial was discussed and a 50" extract from *Coronas of the Sun* featuring the Daleks shown.

▶ On Saturday 22 January, ATV London changed its evening schedule which now placed *Thank Your Lucky Stars* at 5.15pm, meaning that *Doctor Who* overlapped the end of the music and

variety show, the ITN News, and then the start of *Thunderbirds* at 6pm. The tenth and eleventh episodes of the serial both performed strongly with estimated audiences of around 4.8 million households placing them in the top five children's programmes for the week according to TAM. Meanwhile, the clash between *Dr Who* and the Supermarionation show on ATV prompted a cartoon from Norman Mansbridge of a man sawing a television set in half in front of two screaming children in the *Daily Sketch* on Tuesday 25 January: "I'm fed up with peak viewing on both channels - one wants *Dr. Who*, the other wants *Thunderbirds*..."

▶ *Daleks losing their grip* was the title of Bill Edmund's review of the serial in *Television Today* on Thursday 27 January. 'I am gradually losing my respect and awe of the Daleks... for long weeks they have been uttering their threats and running about without getting anywhere,' he wrote of *The Abandoned Planet*. 'I was wondering all the time where Dr Who (William Hartnell) had got to.'

▶ Viewing figures were an improvement on previous serial *The Myth Makers*, although not regaining the heights of the previous year's figures. Audience Appreciation figures were reasonable; the Christmas episode set a new low, whereas that for *Destruction of Time* was the highest of the series.

► *The Feast of Steven's* Audience Research Report, compiled on Tuesday 1 February, was generated by 177 viewers, with one viewer condemning it as "one of the worst programmes I have ever seen"; others complimented the episode's festive spirit.

► Stewart Lane of the *Daily Worker* looked in on the series on Thursday 3 February; his piece *Better than 'Who'* commented that the series was 'definitely showing signs of age, and my spies have it that even the youngsters are getting tired of it' and added, 'I fear that the Daleks may return yet again.'

► Two Daleks turned up on *Blue Peter* on Thursday 3 February 1966 to watch Valerie Singleton make a Dalek Tea in Lime Grove Studio D; the black 1963 Dalek and silver 1964 Dalek were operated by Kevin Manser and

John Scott Martin with Peter Hawkins providing the voices. The same day in Presentation Studio A at Television Centre, Terence Woodfield reprised his role as the alien Celation to conclude an edition of *Junior Points of View* broadcast the following day. 'I do think that the BBC might have toned down Sara's death for the sake of younger viewers,' wrote Glyn Sinclair of Warrington, while H Dronk of Shirley said, 'Would you kindly... give the producer a kick in the pants for killing off the only decent person in *Dr Who*.' Mary Killingbeck of Palmers Green believed that 'Dr Who should have his name changed to Dr Hmmm. As a family, we are really upset by the many times he says "hmmmm" during each programme.' 'Why does Dr Who always have enemies wherever they land? Why can't they meet friends and have a happy adventure?' asked Eva-Maria Inglesis of Kensington, and Edward Martin O'Neill of Sheffield remarked, 'There's Daleks on comics, on books, everywhere. I'm fed up of them.' Finally, John Kennedy of Tamworth asked, 'What or who is that strange polka-dot thing that keeps going "sssss" all the time? To me he's a bit of a nut.' This was a reference to Celation who read out the address for correspondence at the end of the programme and added, 'Eee, I could do wi' a luvly plate o' wheelks.'

► In *The Observer* on Sunday 6, TV critic Maurice Richardson wrote, 'I mourn the loss of an old friend, Marvik Chen [sic], boss of the Solar System, would-be Emperor of the Universe, victim of his



Left:
Daleks
on parade.

THE DALEKS' MASTER PLAN

» STORY 21

Right:

The Doctor faces a fight for survival.

own personality cult, annihilated by the Daleks in a stupendous terminal episode of *Dr Who*. Although the Daleks had been disintegrated by the Time Destructor, he knew that 'they can be relied upon for a come-back as soon as some more cosmic history has been rewritten'.

» An Audience Research Report on *Volcano* prepared on Monday 7 February had 233 people giving a more favourable response, although the Daleks' attraction was wearing thin and Hartnell was once more the subject of scathing comments. By now, two of the Daleks were touring the UK attending 'BBC Week' events around the country as reported on in the BBC staff magazine *Ariel*.

» *Counter Plot* was analysed in an Audience Research Report on Wednesday 9 February with 201 interviewees, concluding that the episode was a bland affair, although children enjoyed it. On Friday 11 February a similar summary of *Escape Switch* was assembled from comments by 255 people and by this time the public was tiring of both the serial and the Daleks, although the Hartnell and Butterworth double-act won praise. Finally, *Destruction of Time* was briefly analysed on Tuesday 8 March, with 274 viewers generally pleased with the horrifying events of the climax.

» The serial was available for overseas sale until January 1973, but it had been junked by 1974. Omitting *The Feast of Steven*, BBC Enterprises offered an 11-episode version of the



serial – referred to as *The Dalek Master Plan* – for overseas sale on 16mm film. The only market interested in the story was Australia, where it was viewed by two ABFC censors on Tuesday 13 September 1966; all episodes were rated 'A' by at least one censor. Offending material included: direct threats of killing; shots of corpses; Cory's skeleton; close-ups of the alien delegates; the blinding effect of taranium in *Devil's Planet*; electrocution; Kirksen holding Katarina hostage; the transportation to Mira and the Visian footprints; the Egyptian/Dalek battles; Chen killing Gearon; and the deaths of Katarina Kirksen, Daxtar, Gearon, Chen and Sara. ABC considered 'restructuring' the films on Monday 26 September, but by Tuesday 1 November it had become clear that the problems could not be solved by editing, and the purchase was cancelled. Subsequently, no overseas territories purchased the serial.

» The 405-line videotapes of the first, second, fourth, fifth, seventh, eighth and ninth episodes were cleared for wiping on Thursday 17 August 1967; the third and sixth were erased on Friday 31 January 1969, and the final

three instalments wiped on Thursday 17 July 1969. A 90-second extract from a film recording of *Devil's Planet* was shown during a Dalek-themed feature on *Blue Peter* on Monday 25 October 1971.

► On Monday 5 November 1973, *Blue Peter* acquired a 16mm film print of *The Traitors* from the BBC Film Library for a *Doctor Who* feature; a 58-second extract leading up to Katarina's death was shown, but the complete film was never returned to the Library. The BBC retained the 35mm film sequences from *Day of Armageddon*. In July 1983, 16mm film prints of *Counter Plot* and *Escape Switch* were located in the basement of the Church of Jesus Christ of the Latter-Day Saints in Wandsworth; *Escape Switch* was shown at the National Film Theatre on Saturday 29 October 1983 as part of *The Invaders* section of *Doctor Who: The Developing Art* while *Counter Plot* was screened during the *Swinging with the Sixties* season at the NFT on Saturday 12 August 1989. In

December 1991, it was found that the film sequences from *Day of Armageddon* had gone missing; located instead were the silent film inserts for *The Nightmare Begins*. The missing 35mm footage from *Day of Armageddon* was returned under an amnesty at the National Film Theatre's *Missing Believed Wiped* event in October 1993. Later, in June 1994, the *Devil's Planet* extract from *Blue Peter* was found and screened at *Missing Believed Wiped II* on Saturday 1 October 1994, while a complete print of *Day of Armageddon* was returned to the BBC in January 2004 by former BBC engineer Francis Watson; Watson also had a print of *The Expedition*, an episode of the original Dalek serial.

► From Friday 24 to Wednesday 29 October 1997, a stage version of *The Dalek Masterplan* [sic] was staged by Internalia Theatre at the New Theatre Royal in Portsmouth with Nick Scovell adapting and directing as well as playing the Doctor. Nicholas Briggs provided the voice of the Daleks.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
The Nightmare Begins	Saturday 13 November 1965	5.50pm-6.15pm	BBC1	22'55"	9.1M (35th)	54
Day of Armageddon	Saturday 20 November 1965	5.50pm-6.15pm	BBC1	24'25"	9.8M (31st)	52
Devil's Planet	Saturday 27 November 1965	5.50pm-6.15pm	BBC1	24'30"	10.3M (29th)	52
The Traitors	Saturday 4 December 1965	5.50pm-6.15pm	BBC1	24'42"	9.5M (34th)	51
Counter Plot	Saturday 11 December 1965	5.50pm-6.15pm	BBC1	24'03"	9.9M (26th)	53
Coronas of the Sun	Saturday 18 December 1965	5.50pm-6.15pm	BBC1	24'45"	9.1M (40th)	56
The Feast of Steven	Saturday 25 December 1965	6.35pm-7.00pm	BBC1	24'36"	7.9M (71st)	39
Volcano	Saturday 1 January 1966	5.50pm-6.15pm	BBC1	24'42"	9.6M (31st)	49
Golden Death	Saturday 8 January 1966	5.50pm-6.15pm	BBC1	24'38"	9.2M (43rd)	52
Escape Switch	Saturday 15 January 1966	5.50pm-6.15pm	BBC1	23'37"	9.5M (37th)	50
The Abandoned Planet	Saturday 22 January 1966	5.50pm-6.15pm	BBC1	24'34"	9.8M (35th)	49
Destruction of Time	Saturday 29 January 1966	5.50pm-6.15pm	BBC1	23'31"	8.6M (39th)	57

Merchandise

Far right: Surviving episodes were included on 1992's *Daleks – The Early Years* video.

Below: Novelisation of the story in two volumes by John Peel, with covers by Alister Pearson.

The serial was novelised for Target Books in two volumes by John Peel: *The Daleks' Master Plan* was issued in September and October 1989 as *Part I: Mission to the Unknown* and *Part II: The Mutation of Time*. The two-part novelisation formed books 141 and 142 in the Target Library; both books had cover paintings from Alister Pearson. In May 2010, BBC Audiobooks released *Doctor Who – Daleks: Mission to the Unknown*; a five-disc set containing an unabridged

reading of John Peel's novelisation, read by Peter Purves and Jean Marsh, with Dalek voices by Nicholas Briggs. This was followed in June 2010 by *Doctor Who – Daleks: The Mutation of Time*.

The Stamp Centre issued *Daleks' Master Plan* prints in March 2009. A limited edition of 250 copies were signed by Peter Purves.

The BBC video *Daleks – The Early Years* was released in July 1992. Introduced by Peter Davison, it featured *The Daleks' Master Plan: Counter Plot*, *The Daleks' Master Plan: Escape Switch* and Episode 2 of *The Evil of the Daleks* [1967 – see Volume 10].

The BBC three-DVD set *Lost in Time* was released in November 2004. It featured Episodes 2, 5 and 10 of *The Daleks' Master Plan* with commentary by Peter Purves, Kevin Stoney and Raymond Cusick. Extras on the set included:

- » **Documentary** about *Doctor Who*'s missing episodes
- » **Remaining clips** from *The Daleks' Master Plan*, *The Smugglers*, *The Tenth Planet*, *The Power of the Daleks*, *The Highlanders*, *The Underwater Menace*, *The Macra Terror*, *The Abominable Snowmen*, *The Web of Fear*, *Fury from the Deep*, *The Wheel in Space* and *The Space Pirates*
- » **8mm off-screen footage** from missing episodes

In October 2001, BBC Worldwide released a five-CD set of the off-air soundtrack as *Doctor Who: The Daleks'*





Left: Surviving clips from the story were included on the *Lost in Time* DVD.



Master Plan with narration from Peter Purves. BBC Audiobooks released the soundtrack CD *The Lost TV Episodes: Collection 2* in February 2011 which contained *The Daleks' Master Plan*. Also part of the set was a CD of *The Lost Stories* – a BBC Radio show presented by Shaun Ley from 2009. There was a problem with the initial pressing of *The Daleks' Master Plan* discs, and the PDF scripts were omitted. Customers who had already purchased the set could obtain a replacement corrected CD by sending their single faulty CD back.

The CD *Doctor Who at the BBC Radiophonic Workshop: Volume 1 – The Early Years: 1963-1969* included the Dalek ship control panel sound and was released by BBC Music in May 2005.

Tristram Cary's music score was issued on CD by BBC Music on *Doctor Who: Devils' Planets – The Music of Tristram Cary* in September 2003. Incidental music from the serial featured on the 11-CD set of Silva Screen's *Doctor Who: 50th Anniversary Collection* (AKA *The TARDIS Edition*), released by Silva Screen in November

2014. The tracks included: *A Strange Sickness, Kembel I, Daleks I, Activity on Dalek Ship Control Panel, Daleks at the TARDIS, Wall of Fire, At the City Walls, Leaving Kembel, The Experiment, Invisible Creatures, Dalek Time Machine, The Missing TARDIS, The Tomb, The Heart of the Mountain, Growing Menace and The Time Destructor*.

In December 2011, Character Options issued an 'Enemies of the First Doctor' 5" action figure collectors' set which included a Dalek with flame arm from *The Daleks' Master Plan*. ■

Left: Character Options' Dalek figure from the story.



Cast and credits

CAST

William Hartnell.....Dr Who

Peter Purves.....Steven

with

Kevin Stoney.....Mavic Chen [1-6,8-12]

Peter Butterworth.....The Meddling Monk [8-10]

Nicholas Courtney.....Bret Vyon [1-4]

Jean Marsh.....Sara Kingdom¹ [4-12]

Adrienne Hill.....Katarina [1-4]

Brian Cant.....Kert Gantry [1]

Pamela Greer.....Lizan [1,4]

Philip Anthony.....Roald [1]

Michael Guest.....Interviewer [1]

Julian Sherrier.....Zephon [2-3]

Roy Evans.....Trantis [2,4,8]

Douglas Sheldon.....Kirksen [3-4]

Dallas Cavell.....Bors [3]

Geoffrey Cheshire.....Garge [3]

Maurice Browning.....Karlton [4-5]

Roger Avon.....Daxtar [4]

James Hall.....Borkar [4-5]

Bill Meilen.....Froyn [5]

John Herrington.....Rhynmal [5]

Clifford Earl.....Station Sergeant [7]

Norman Mitchell.....First Policeman [7]

Malcolm Rogers.....Second Policeman [7]

Keneth Thornett.....Detective-Inspector [7]

Reg Pritchard.....Man in Mackintosh [7]

Sheila Dunn.....Blossom Lefavre [7]

Leonard Grahame.....Darcy Tranton [7]

Royston Tickner.....Steinberger P Green [7]

Mark Ross.....Ingmar Knopf [7]

Conrad Monk.....Assistant Director [7]

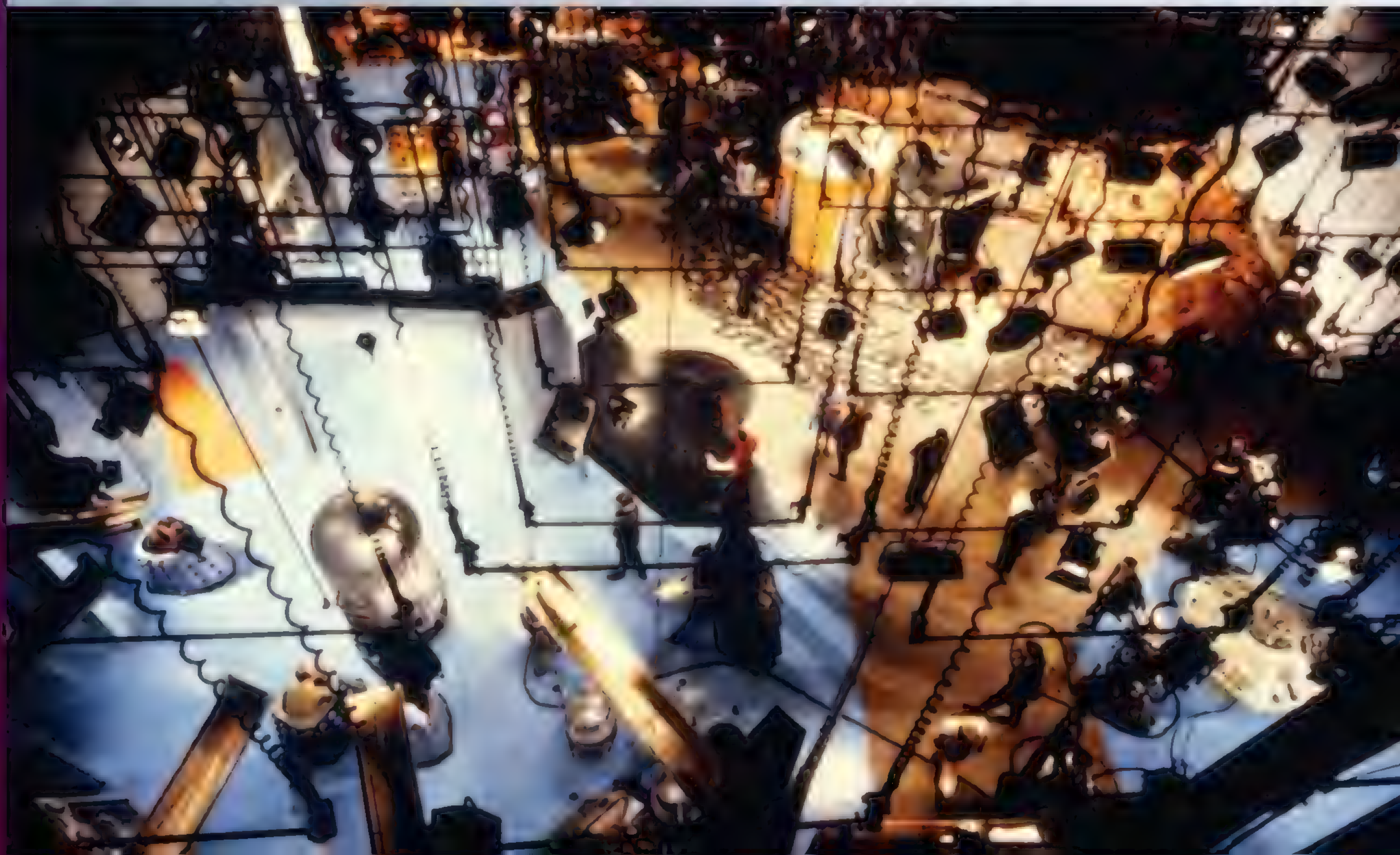
David James.....Arab Sheik [7]

Paula Topham.....Vamp [7]

Robert G Jewell.....Clown [7]

Right:

Looking down
on studio sets
for *Volcano*.



Albert Barrington Professor Webster [7]
Buddy Windrush Prop Man [7]
Steve Machin Cameraman [7]
Terence Woodfield Celation [8,11]
Roger Brierley Trevor [8]
Bruce Wightman Scott [8]
Jeffrey Isaac Khepren [9-10]
Derek Ware Tuthmos [9-10]
Walter Randall Hyksos [9-10]
Bryan Mosley Malpha [11]
Peter Hawkins, David Graham Dalek Voices [1-6,8-12]
Kevin Manser, Robert Jewell, Gerald Taylor, John Scott Martin Daleks [1-6,8-12]

¹ Billed as 'Sara' from *The Feast of Steven* onwards

UNCREDITED

Hugh Cecil, Gary Peller, John Cam, David Freed, Dennis Tate, Ashley Brown Technix Operators
Jack Pitt Gearon
Ian East Celation
Brian Edwards Malpha
Gerry Videl Beaus
Jack Pitt Dalek
John Cam, Dennis Tate Technix Engineer and Pilot
Peter Hawkins Cory's Voice
Beatrice Greetz, Rene Heath, Jack Le White, MJ Matthews Criminals
Rob Walker Double for Kirksen
Francis Whilley Visian
MJ Matthews Chaplin
Jack Le White Ingmar Knopf's Cameraman [Charlie]
Paul Sarony, Malcolm Leopold Keystone Kops
Harry Davies Make-Up Man
William Hall Cowboy
Jean Pestell Saloon Bar Girl
Peter Holmes, Ken MacGarvie, John Bohea, Geoffrey Witherick Cricket Umpire/Cricketers
Peter Holmes, Ken MacGarvie, John Bohea, Geoffrey Witherick, Pat McDermott, Andrea Cameron Revellers



David Anderson, Rocky Taylor, Valentino Musetti, Keith Sanderson, Steven Campbell, David Brewster, Gerry Videl, Kevin Leslie, John Crawford, Eric Mills, Agit Chauhan, Bruno Castagnoli, David Shaurat, John Ceaser, Clay Hunter, Terry Leigh, Peter Johnson, Ray Mrioni, Ali Hassan, Andrew Andreas, Michael Lawrence, Russell Scott, John Daye, Paul Sinclair, Alan Walling, Barry Noble Egyptian Soldiers
Anthony Lang, Len Russell, Paul Bahadur, Paul Phillips, Glenn Whitte Egyptian Slaves
May Warden Old Sara

Above:
 The crew prepares for studio recording on *Volcano*.

CREDITS

Written by Terry Nation [1-5,7],
 Dennis Spooner [6,8-12]
 From an idea by Terry Nation [6,8-12]
 Story Editor: Donald Tosh
 Fight Arranger: Derek Ware [7], David Anderson [9]
 Title music by Ron Grainer
 and the BBC Radiophonic Workshop
 Incidental music composed by Tristram Cary
 Special Photographic Transparencies
 by George Pollock [5]
 Special sound effects by the
 BBC Radiophonic Workshop [12]
 Costumes by Daphne Dare [12]
 [uncredited: Tony Pearce [7]]
 Make-up supervised by Sonia Markham [12]
 Lighting: Geoff Shaw [12]
 Sound: Robin Luxford [12]
 Production Assistant: Viktors Ritelis [12]
 [uncredited: Michael Briant [5,7,9]]
 Designer: Raymond Cusick [1-2,5-7,11],
 Barry Newbery [3-4,8-10,12]
 Producer: John Wiles
 Directed by Douglas Camfield

Profile

JEAN MARSH

Sara Kingdom

Jean Lyndsay Torren Marsh was born 1 July 1934 in Stoke Newington, North London to working class Cockney parents. Dad Henry was a newspaper printer's assistant; mum Emmeline (née Bexley), also known as 'Poppy', was a barmaid and former hotel housemaid. Both parents loved music hall and ballet.

Possibly a nervous reaction to wartime bombings, Marsh developed a form of paralysis aged five that left her barely able to walk. She and elder sister Yvonne were sent for curative therapy of sixpenny lessons at dancing school. Through dancing and mime Marsh knew she wanted to act.

She left education at 15 to attend a charm school, for further dance lessons and to present herself well.

Below:

Jean Marsh in *The Flaw in the Crystal* in 1964.



One of her earliest professional showbusiness engagements was West End show *The Land of the Christmas Stocking*, playing Contrary Mary (1947/8, Duke of York's) and soon she was taking dancing roles in movies *The Tales of Hoffmann* (1951), *Happy Go Lovely* (1951) and *Where's Charley?* (1952).

Marsh's striking features saw her soon receiving much press coverage as a 'film starlet'. She modelled swimsuits and her agent entered her as Miss West Hampstead in Butlin's Miss Britain contest of 1952.

A photo in magazine *Reveille* led to her playing Ginger the cat in *Pardon My Claws* at the New Theatre, Huddersfield. A local newspaper reckoned: "Jean Marsh steals the show." Amid Rep productions at Huddersfield and elsewhere she sent herself for morning voice lesson sessions at the Central School of Speech and Drama, located on the top floor of the Albert Hall.

While dancing in movie *Will Any Gentleman?* (1953) she met its star Jon Pertwee and they married on 2 April 1955 at St Nicholas Church, Shepperton. Then 15 years Pertwee's junior, she later admitted the marriage only lasted 18 months, formally divorcing in August 1960. As she told *Doctor Who Magazine's* Richard Marson in 1987: "I'm very much a loner and it was very early. I think I value my independence too much."

Spotted in an American restaurant, Marsh was cast in an NBC television version of *The Moon and Sixpence* as the Tahitian mistress to Laurence Olivier. Taped near Christmas 1958, it aired 30 October 1959. Other early work Stateside included *The Twilight Zone* episode *The Lonely* (1959) and the title role in John Mortimer play *What Shall We Tell Caroline?* (broadcast 2 November 1959). She also appeared in US/UK co-produced TV series

The Third Man (1959) and Walt Disney TV movie *The Horsemasters* (1961).

She starred on Broadway as Hero with John Gielgud's production of *Much Ado About Nothing* (1959, Lunt-Fontanne Theatre). In reviews, both Gore Vidal and Kenneth Tynan remarked on her beauty.

Returning to Britain in the early 1960s, she found film roles in Tony Hancock's *The Rebel* (1961), *Cleopatra* (1963) and science-fiction tale *Unearthly Stranger* (1963).

She soon became a regular face on British TV in single plays including *Heart to Heart* (1962), *Play of the Week* entries *Danger Zone* (1963) and *Tarnish on a Golden Boy* (1964), *Story Parade: The Flaw in the Crystal* (1964), the title role of *Curtains for Sheila* (1965), *The Wednesday Play: A Bit of Crucifixion, Father* (1968), *Thirty-Minute Theatre: Cross Examine* (1968) and ITV plays *Married Alive* (1970) and *Major Lavender* (1972).

Though rarely taking outright comedy roles, Marsh appeared in three Brian Rix television farces in *Laughter from the Whitehall* (1965).

Glamorous guest roles came in 1960s crime and adventure series; *Danger Man* (1961), *Deadline Midnight* (1961), *The Saint* (four episodes 1964-8), *Gideon's Way* (1965-6), *Adam Adamant Lives!* (1967), US spy spoof *I Spy* (1967), *Detective* (1968), *Department S* (1969), *The Expert* (1969), *UFO* (1970) and *The Persuaders!* (1972).

The first of three *Doctor Who* appearances came as Joanna, sister of King Richard, in *The Crusade* [1965 – see Volume 5]. Its director, Douglas Camfield, recast her as Sara Kingdom in *The Daleks' Master Plan*, beginning with fourth episode *The Traitors*.

Contracted as Sara on 14 September 1965, her first filming followed on 28 September at Ealing. Announced in the press as a new companion on 2 November, she rejoined the cast for rehearsals on *The Traitors* from 8 November and was in studio



Right:

As Rose in *Upstairs, Downstairs* in 2010.

for this episode on 12 November. Her final recording came on *Destruction of Time* on 14 January 1966. In that final episode, aired 29 January, viewers were shocked by Kingdom's death. This had been pre-filmed on 7 October 1965, before any of Marsh's studio work. In 1987 Marsh recalled her brief time on the programme: "As usual it was all done very fast and I was hysterical the whole time because they were so funny and I couldn't take it seriously."

She went on almost immediately to ITV's criminal underworld series *The Informer* (1966/7), co-starring as Sylvia Parrish, glamorous sidekick to Ian Hendry. Produced by John Whitney and script edited by Alfred Shaughnessy, both would help develop Marsh's next major TV project. Michael Lindsay-Hogg directed on the series and he and Marsh formed a long-lasting relationship into the early 1970s. He directed her in *Play for Today* entry *Skin Deep* (1971).

Marsh made further occasional film appearances. For a cameo as a waitress in *Charlie Bubbles* (1968) the director, old pal and one-time boyfriend Albert Finney, paid her with a case of Champagne. Other

Right:

Jean Marsh in 2008's *Sense and Sensibility*.



movies included *The Limbo Line* (1968), a CBS TV movie of *Jane Eyre* (1970), Alfred Hitchcock's penultimate film *Frenzy* (1972) and *Dark Places* (1975).

In the late 1960s, Marsh and actress friend Eileen Atkins concocted a television series that would be Marsh's greatest success. Watching hit BBC costume drama *The Forsyte Saga* (1967) the pair wondered who did the aristocrats' laundry, and envisaged a sitcom about the servants to a grand family. Taking their idea to John Whitney and John Hawkesworth at Sagitta Productions it was developed further, with input from Alfred Shaughnessy, as *Below Stairs* and finally *Upstairs, Downstairs*. Marsh not only devised the series but played maid Rose Buck. Though commissioned by LWT in April 1970, politics saw the series sit on shelves for months before quietly being dumped in a 10.15pm Sunday timeslot.

Against the odds, this saga of an Edwardian mansion in Belgravia became a worldwide hit. A regular ratings number one in the UK, *Upstairs, Downstairs* also aired on American PBS stations, winning Marsh an Emmy in 1975 for Outstanding Lead Actress in a Drama Series. The show won seven further Emmys.

Marsh received payments for *Beacon Hill* (1975), a period soap flop that Marsh's writing agent Beryl Vertue developed from *Upstairs, Downstairs*. Marsh was financially comfortable but not rich. "If I'd been American," said Marsh, "I'd be Mary Tyler Moore; as it is I'm Mary Tyler Less."

Upstairs, Downstairs opened many doors. There were films such as war picture *The Eagle Has Landed* (1977) and horror film

The Changeling (1980), plus Broadway stage successes *Habeas Corpus* (1975), *Travesties* (1975), *The Importance of Being Earnest* (1977), *My Fat Friend* (1979) and *Whose Life is It Anyway?* (1979).

Primetime TV guest slots included *The Waltons* (1977), *Hawaii Five-O* (1978), *Trapper John, MD* (1981), *The Love Boat* (1983), Sidney Sheldon's *Master of the Game* (1984), *Tales from the Darkside* (1985), *Murder, She Wrote* (1993) and an award nomination for TV movie *Fatherland* (1994). Her biggest US TV role was as office snipe Roz Keith in sitcom *9 to 5* (1982).

Marsh played Wicked Witch Mombi in movie *Return to Oz* (1985), typecasting her in bewitching villainess roles including Queen Bavmorda in George Lucas' *Willow* (1988). She played the evil Morgaine in *Doctor Who* story *Battlefield* [1989 – see Volume 45] and was again Morgana in NBC's TV movie remake of *A Connecticut Yankee in King Arthur's Court* (1989). She was among a coven in Agatha Christie's *The Pale Horse* (1997) and was baddie Mrs Croker in BBC comedy drama *The Ghost Hunter* (2000-2) and the villainous Stryker in *Blue Peter* fantasy serial *The Quest* (2003).

More varied TV acting roles came in *Act of Will* (1989), *The Tomorrow People* (1994), CITV sitcom *Cone Zone* (1995), *Dangerfield* (1997), *Kavanagh QC* (1999), *Holby City* (2002), *The Mayor of Casterbridge* (2003), *Doctors* (2003), *Julian Fellowes Investigates* (2005) and *Sense and Sensibility* (2008). Mark Gatiss wrote a part especially for her in horror tale *Crooked House* (2009).

Perhaps less recognised for comedy, she was a regular in Yorkshire sitcom *No Strings* (1989), appeared in *The All New Alexei Sayle Show* (1994) and *Rory Bremner... Who Else?* (1994), and was Lizzie in sitcom *Sensitive Skin* (2007).

She and Eileen Atkins created successful TV costume drama *The House of Eliott*

(1991-4). Marsh also produced two original *House of Eliott* novels before writing original fiction *Fiennders Keepers* (1996) and sequel *Fiennders Abbey* (2011), as well as *Iris* (2011).

Later stage work included *The Old Country* (2006, Trafalgar Studios, London), *Boeing Boeing* (2007, Comedy Theatre, London) and a tour of Peter Hall's *The Portrait of a Lady* (2008).

The BBC revived *Upstairs, Downstairs* at Christmas 2010, with Marsh again playing Rose, now promoted to housekeeper. A mild stroke and heart attack during a book reading in 2011 limited Marsh's involvement in *Upstairs, Downstairs*' second series to two episodes of six.

She appeared in Sixth Doctor Big Finish audio *The Wishing Beast* (2007), then reprised Sara Kingdom in four entries to *The Companion Chronicles* series beginning with *Home Truths* (2008), in a dramatisation of Terry Nation's Dalek pilot *The Destroyers* (2010), in two *Early Adventures* stories since 2014, plus bonus story *The Five Companions* (2011). She also cameo'd as a partygoer in the drama based on *Doctor Who*'s early years, *An Adventure in Space and Time* (2013).

Jean Marsh received an OBE in December 2012 for services to drama. ■

Below:

Jean Marsh returned to *Doctor Who* as Morgaine in 1989's *Battlefield*.



Index

Page numbers in *italic type* refer to pictures.

100,000 BC.....52
1965/6 series.....4, 6, 7-8, 9-11
199 Park Lane.....49, 51, 61, 90

A

Achilles.....68, 71, 74, 75,
78, 79, 80, 81, 82
Adrian, Max.....73, 81, 85, 86
Adventure in Space and Time, An.....43, 63, 155
Agamemnon.....68, 69, 70, 71,
74, 75, 80, 81, 82
Ark, The.....7, 10, 11, 135
Ashley, Lyn.....24, 27, 31, 34
Avengers, The.....61, 115, 118, 141

B

Baron, The.....109, 113, 116
Battlefield.....155
BBC Radiophonic Workshop.....24, 51, 78, 122
Beaus.....50, 51, 54, 55,
106, 115, 119
Bidmead, Stephanie.....24, 27
Big Finish.....43, 155
Blink.....10
Blossom.....102, 119, 121, 132
Borkar.....99, 100, 116, 130
Bors.....98, 122, 129
Butterworth, Peter.....119, 133, 134, 146

C

Camfield, Douglas.....4, 80, 90, 112,
117, 121, 122, 125, 126, 127,
128, 130, 132, 133, 134, 136,
138, 140, 153
Cant, Brian.....125, 129
Carroll, Susanna.....24, 27
Cartland, Robert.....31, 52, 53, 54, 55
Cary, Tristram.....121, 127, 131, 149
Cassandra.....69, 70, 71, 75, 77,
81, 82, 84, 86
Celation.....51, 54, 55, 106, 119, 145
Celestial Toymaker, The.....7, 8, 9, 43
Chaplet, Dodo.....6, 9, 10, 11
Chase, The.....4, 10, 34, 42, 46, 47,
49, 50, 51, 52, 53, 78, 109, 111,
115, 116, 119, 123, 131, 134, 137

Chen, Mavic.....10, 92, 96, 97, 98,
99, 100, 101, 103, 104, 105,
106, 107, 108, 112, 113, 114,
115, 116, 118, 120, 121, 122,
123, 127, 129, 130, 132, 135,
136, 137, 138, 139, 141, 145, 146

Chesterton, Ian.....21, 24, 36, 113
Chumbles.....15, 16, 17, 18, 19,
20, 21, 22, 23, 24, 25, 26,
27, 28, 29, 30, 31, 32, 33,
35, 36, 37, 38, 40, 41

Clayton, Johnny.....54, 55
Compact.....24, 42, 49, 76, 90, 110
Cory, Marc.....44, 48, 49, 50,
51, 52, 53, 55, 98, 111,
114, 123, 128, 129, 146

Cotton, Donald.....9, 67, 72, 73, 74,
75, 76, 77, 78, 88

Courtney, Nicholas.....110, 122, 127, 129
Crosby, Bing.....102, 126, 132, 134
Crusade, The.....40, 79, 90, 112, 122,
125, 127, 130, 132, 134, 153

Cusick, Raymond.....51, 53, 113, 125, 126, 135
Cyclops.....68, 70, 73, 77, 79, 88

D

Daily Express.....34, 36, 54, 55, 134, 140, 141
Daily Mail.....27, 34, 36, 38, 52,
54, 55, 140, 141

Daily Mirror.....32, 34, 36, 54, 55,
140, 141, 142

Daily Sketch.....34, 55, 86, 140, 144

Daily Telegraph, The.....35, 55, 58

Dalek Invasion of Earth, The.....49, 50, 51, 53,
109, 123, 137

Dalek Supreme.....35, 53, 54, 97,
98, 99, 101, 103, 106, 107,
114, 128, 132, 135, 137, 139

Daleks.....4, 5, 10, 15, 21, 23,
24, 25, 28, 31, 34, 35, 37, 38, 44,
46, 47, 48, 49, 50, 51, 52, 53, 54,
55, 56, 57, 58, 61, 78, 92, 94,
96, 97, 98, 99, 100, 101, 103,
104, 105, 106, 107, 109, 110,
111, 112, 113, 114, 115, 116, 117,
119, 120, 121, 122, 123, 124, 125,
126, 127, 128, 129, 131, 132, 133,
134, 135, 136, 137, 138, 139, 140,
141, 142, 143, 144, 145, 146,
147, 148,
149, 155

Daleks' Master Plan, The.....4, 6, 7, 8, 10, 32,
43, 46, 50, 58, 80, 82, 83, 86, 90,
92-93, 94, 95, 96-107, 108, 109-115,
116, 117-123, 124, 125-127, 128,
129-132, 133, 134-138, 139, 140-142,
143, 144-149, 150, 151-152, 153, 154-155
broadcast.....142-147

cast and credits 150-151
Coronas of the Sun 101, 125, 130, 131, 144
Counter Plot 100, 115, 123, 125, 130, 131, 134, 141, 146, 147
Day of Armageddon 97, 114, 123, 124, 125, 129, 139, 141, 147
Destruction of Time 107, 126, 134, 137, 138, 141, 144, 146
Devil's Planet 98, 114, 123, 124, 129, 139, 141, 144, 146, 147
Doctor Who and the Daleks' Master Plan (working title) 31
draft scripts 113-115
editing 139
Escape Switch 105, 120, 124, 125, 126, 136, 137, 146, 147
Golden Death 104, 120, 125, 126, 134, 135, 141
merchandise 148-149
post-production 139
pre-production 108-123
production 124-138
profile 152-155
publicity 140-141
ratings 144-147
rehearsals 83, 127, 128, 129, 130, 132, 134, 136
story outline 110-112
story 96-107
The Abandoned Planet 106, 121, 136, 137, 139, 144
The Feast of Steven 102, 117, 119, 126, 130, 131, 132, 133, 134, 136, 139, 141, 143, 145, 146
The Nightmare Begins 83, 96, 113, 123, 125, 128, 130, 147
The Traitors 90, 98, 115, 123, 124, 127, 129, 130, 139, 142, 147, 153
Volcano 103, 119, 121, 124, 126, 134, 136, 146, 150, 151
Dare, Daphne 24, 27, 51, 78, 113
Daxtar 99, 116, 119, 130, 139, 146
de Souza, Edward 52, 55, 111
Desperus 98, 114, 115, 124, 129, 131, 139
Diomedes (see also Steven Taylor) 69, 71, 84
Doctor Who Magazine 43, 91, 152
Dr Who and the Daleks (film) 50, 52, 55, 79
Drahvins 12, 14, 15, 16, 17, 18, 19, 22, 23, 24, 25, 26, 27, 29, 30, 31, 32, 33, 34, 35, 37, 38, 40

E

Ealing Film Studios 24, 25, 26, 27, 28, 52, 78, 80, 82, 124, 127, 128, 130, 153
Emms, William 20, 21, 22, 23, 24, 28, 31, 34, 35, 36, 38, 39, 40,

F

Faceless Ones, The 6
Froyn 100, 116, 123

G

Galaxy 4 4, 7, 8, 11, 12-15, 16-19, 20, 21-24, 25, 26-27, 28, 29, 30, 31-34, 35, 36-40, 41, 42-43, 50, 51, 52, 55, 56, 78, 81, 85, 111
Air Lock 18, 22, 26, 27, 31, 33, 36, 38, 39
broadcast 36-39
cast and credits 41
costumes 27, 30
Doctor Who and the Chumblies (working title) 21, 22, 24, 38
draft scripts 22-23
Four Hundred Dawns 16, 22, 23, 25, 26, 27, 28, 29, 37, 38
merchandise 40
pre-production 20-24
production 25-33
profile 42-43
publicity 34-35
ratings 36, 38, 39
rehearsals 28
story 16-19
storyline 20-21
The Exploding Planet 19, 22, 25, 26, 27, 32, 33, 38, 53, 76
Trap of Steel 17, 26, 27, 28, 29, 30, 35, 38
Gantry, Kert 96, 111, 113, 125, 128, 129
Gar (see also Maaga) 22, 23, 24, 27
Garge 98, 129
Garvey, Jeff 28, 33, 48, 51, 52, 53
Gearon 50, 51, 54, 55, 106, 119, 146
Girl Who Died, The 94
Graham, David 52, 55, 127, 128
Green, Steinberger P 102, 118, 121
Gunfighters, The 7, 9, 67, 88

H

Hartnell, William 4, 6, 8, 15, 21, 27, 28, 29, 31, 32, 33, 37, 43, 52, 61, 76, 80, 81, 82, 83, 110, 117, 119, 121, 122, 123, 125, 126, 127, 128, 129, 130, 132, 133, 134, 135, 136, 137, 138, 144, 146
Hawkins, Peter 52, 55, 128, 129, 141, 145
Hector 68, 74, 75, 79, 81
Helen 68, 74, 75, 78, 82
Highlanders, The 88
Hill, Adrienne 6, 80, 82, 83, 84, 86, 90-91, 122, 124, 130, 140

Hill, Jacqueline.....46, 61
 Hodgson, Brian.....24, 122
 Hollywood.....102, 111, 112, 118,
 119, 132, 143
Iliad, The.....67, 74, 77
 Hunt, Richard.....24, 25, 53
 Hyksos.....104, 105, 120, 134

I

Inferno.....15
Invasion, The.....94

J

Jackson, Barry.....28, 32, 52, 53
 Jewell, Robert.....52, 132
Junior Points of View (BBC1).....31, 34, 36, 37,
 56, 85, 142, 145

K

Karltou.....98, 99, 100, 115, 123
 Katarina.....6, 71, 78, 80, 82, 83,
 84, 87, 90, 91, 96, 97, 98, 99,
 111, 113, 115, 122, 124, 129, 130,
 139, 140, 142, 146, 147
 Kembel.....24, 32, 96, 99, 100, 101,
 103, 105, 106, 107, 113, 114,
 116, 117, 119, 122, 125, 127,
 128, 132, 136, 138
 Kendall, Cavan.....79, 81
Keys of Marinus, The.....46, 81
 Keystone Kops.....102, 118, 132
 Khepren.....105, 120
 Kingdom, Sara.....6, 86, 99, 100, 101, 102,
 103, 104, 105, 106, 107, 115,
 116, 117, 118, 119, 120, 121,
 122, 123, 125, 126, 130, 131,
 132, 133, 136, 137, 138, 139,
 141, 142, 144, 145, 146, 152,
 153, 155
 Kirksen.....98, 99, 114, 115,
 123, 124, 129, 130, 146

L

Lambert, Verity.....4, 20, 21, 23, 24, 26,
 34, 35, 38, 47, 49, 50, 51, 52,
 53, 54, 55, 60-63, 75, 80,
 109, 110, 122, 127
Last of the Time Lords.....94
 Leeston-Smith, Michael.....78, 79, 81, 83
 Lemkow, Tutte.....77, 79
 Lizan.....96, 99, 114, 123
 Location Filming.....79, 80
Logopolis.....15
Lost in Space.....36, 38, 55,
 56, 86, 142, 143

Love & Monsters.....10
 Lowery, Captain Gordon.....48, 51, 52, 53
 Lynn, James.....79, 83

M

Maaga (see also Gar).....14, 16, 17, 18,
 19, 24, 27, 29, 30,
 31, 32, 33, 36
Magician's Apprentice, The.....47
 Malpha.....31, 50, 51, 52, 53,
 54, 106, 119, 136
 Manser, Kevin.....52, 128, 145
Marco Polo.....40, 79, 121, 127
 Markham, Sonia.....24, 27, 51, 78, 113, 137
 Marsh, Jean.....58, 86, 90, 115, 122,
 125, 126, 129, 131, 132, 133,
 137, 138, 140, 141, 148, 152-155
 Martin, John Scott.....52, 145
 Martin, Marina.....24, 27
 Martinus, Derek.....26, 27, 29, 31, 52, 76
Massacre of St Bartholomew's Eve, The.....7, 8, 10,
 43, 88, 136
 Meddling Monk.....94, 103, 104, 105,
 112, 119, 120, 121, 126,
 134, 135, 136
 Menelaus.....68, 70, 74, 75, 77, 81, 82
 Mira.....100, 101, 116, 121,
 125, 131, 132, 146
Mission to the Unknown.....4, 7, 10, 21, 24,
 28, 31, 32, 33, 38, 44-47, 48,
 49, 50-56, 57, 58, 59-60, 61-63,
 85, 86, 109, 111, 113, 114, 119,
 123, 125, 129, 131
 broadcast.....56-57
 cast and credits.....59
 costumes.....51, 52, 53, 55
 Dalek Cutaway (working title).....21, 50, 51, 56, 57
 merchandise.....58
 pre-production.....49-51
 production.....52-53
 profile.....60-63
 publicity.....54-55
 ratings.....56, 57
 rehearsals.....52, 81
 story.....48
 Muscat, Angelo.....24, 29
 music.....9, 28, 29, 30, 31, 33, 40,
 53, 78, 121, 127, 131, 149
Mutants, The (AKA *The Daleks*).....24, 31, 49
Myth Makers, The.....4, 6, 7, 8, 26, 32,
 33, 40, 43, 64-66, 67-71, 72,
 73-78, 79-80, 81, 82-83, 84-85,
 86, 87, 113, 122, 123, 125, 144
 broadcast.....85-87
 cast and credits.....89
Death of a Spy.....70, 77, 78, 79, 82, 85
Dr Who & the Trojans (working title).....77
 editing.....84

Horse of Destruction 71, 77, 79, 82,
84, 86, 87, 90, 113
merchandise 88
post-production 84
pre-production 72-78
production 79-83
profile 90-91
publicity 85
ratings 85, 87
rehearsals 80, 82, 125
Small Prophet, Quick Return 69, 77, 78, 84, 87
story outline 74-75
story 68-71
Temple of Secrets 32, 33, 53, 68,
77, 79, 80, 81, 86, 87

N

Nation, Terry 10, 21, 24, 43,
49, 50, 51, 52, 55, 78, 94,
109, 110, 111, 113, 114, 115,
116, 117, 118, 119, 122, 143, 155
Newbery, Barry 9, 113, 135
Newman, Sydney 26, 49, 51, 61,
86, 109, 110, 130

O

O'Brien, Maureen 6, 21, 27, 28, 32,
76, 78, 80, 81, 82,
83, 86, 113
Observer, The 52, 140, 145
Odysseus 9, 68, 69, 70, 71,
73, 74, 75, 77, 78, 80,
81, 82, 83, 84
overseas sales 38, 56, 87, 146

P

Pandorica Opens, The 14
Paris 9, 69, 70, 71, 74,
75, 79, 82, 84, 85
Pertwee, Jon 152
Pinfield, Mervyn 24, 25, 26, 27, 31, 51, 52
Planet of Giants 49, 85, 112
Priam, King 69, 70, 71, 74, 75,
76, 77, 81, 84, 85, 86
Purves, Peter 8, 21, 27, 28, 29,
32, 40, 56, 58, 76, 80, 81, 82,
83, 88, 91, 117, 123, 125, 126,
127, 129, 133, 135, 136, 137,
148, 149

R

Radio Times 6, 34, 35, 37, 55, 56,
81, 85, 135, 140, 141
Reign of Terror, The 24, 40, 46, 129, 130
Rhynmal 100, 116

Rills, the 11, 12, 14, 16, 17,
18, 19, 21, 22, 27, 28,
29, 30, 31, 32, 33, 40
Ritelis, Viktors 90, 121, 126, 136
Roald 96, 114, 123
Romans, The 52, 67

S

Salter, Ivor 81, 82
Savages, The 7, 11
Savory, Gerald 43, 136
Searle, Humphrey 73, 78
Sensorites, The 46
Sentreal 50, 51, 54, 55
Shawcraft Modellers 25, 53, 121, 125, 126, 127
Shearer, William 24, 37
Sheldon, Douglas 124, 129
Skaro 49, 51, 119, 139
Skilleter, Andrew 40, 58, 88
Sound of Drums, The 94
Space Museum, The 23, 24, 26, 81, 120
Space Security Service 10, 44, 48, 50,
52, 98, 113, 115, 140
Spar, the 96, 98, 99, 106, 122,
125, 126, 129, 139, 140, 141
Spooner, Dennis 10, 20, 21, 42,
49, 50, 72, 78, 94, 109, 110,
112, 113, 116, 117, 119, 120,
121, 123, 136,
Stoney, Kevin 10, 122, 123,
127, 128, 129, 148
Sun, The 34, 113, 140

T

taranium core 92, 97, 98, 99, 100,
101, 103, 104, 105, 106,
107, 112, 120, 122, 141, 146
TARDIS 6, 9, 10, 11, 15,
16, 17, 18, 19, 22, 23, 25, 26,
27, 29, 32, 33, 35, 39, 47, 51,
67, 68, 69, 71, 74, 75, 77, 80,
82, 83, 84, 87, 96, 97, 101, 102,
103, 104, 105, 107, 111, 112, 113,
114, 115, 117, 118, 119, 120, 121,
125, 126, 127, 128, 129, 130, 132,
133, 134, 135, 136, 137, 138, 141,
152, 149
Taylor, Steven 6, 8, 10, 12, 14, 16,
17, 18, 19, 21, 22, 23, 27, 28,
29, 30, 31, 32, 33, 35, 37, 41,
54, 64, 68, 69, 70, 71, 74, 77,
78, 79, 82, 83, 85, 87, 92, 96,
97, 98, 99, 100, 101, 102, 103,
104, 105, 106, 107, 111, 112, 115,
116, 117, 118, 119, 120, 121, 122,
123, 125, 128, 130, 131, 132, 133,
134, 136, 137, 138, 139, 140

Television Today 35, 36, 55,
56, 143, 144
Territorial Army Drill Hall 28, 52, 127
The Aztecs 46, 134
Tigus 103, 127, 134
Time Destructor 97, 103, 107, 112,
121, 125, 134, 135, 137,
146, 149
Time Meddler, The 27, 33, 34,
43, 76, 94, 112, 119, 120,
121, 125, 129
Times, The 86, 142
Tosh, Donald 4, 6, 8, 9, 21, 26,
42-43, 50, 72, 73, 75, 76, 77, 90,
108, 110, 112, 113, 115, 117, 119,
122, 123, 126, 130, 133, 136
Trantis 50, 51, 54, 55,
99, 103, 119, 134
Trial of a Time Lord, The 94
Troilus 9, 69, 70, 71,
72, 78, 79, 83, 84
Troughton, Patrick 43, 94
Troy 35, 64, 68, 69, 70,
71, 73, 74, 75, 76, 77, 78,
79, 80, 83, 84
Tuthmos 104, 105, 120, 135

U

Utopia 94

V

Varga (see also Kemble) 50, 54, 110, 111,
113, 114, 116, 118, 122, 128
Varga plant 48, 49, 50, 52,
53, 55, 56, 96, 114, 139
Vicki 6, 9, 12, 14, 16, 17,
18, 19, 21, 23, 24, 26, 27, 30, 31,
32, 35, 36, 37, 41, 54, 64, 68, 69,
70, 71, 72, 74, 75, 76, 77, 78, 82, 83,
84, 85, 86, 87, 111, 112, 113, 114,
115, 123

Visians 100, 101,
111, 112, 116,
117, 122, 125, 128,
131, 132, 146
Voyage of the Damned 63
Vyon, Bret (see also Brett Walton) 6, 96, 97,
98, 99, 100, 110, 111, 113,
122, 123, 127, 128, 129, 130,
139, 140, 141, 142

W

Walker, Rob 124, 125
Walton, Brett (see also Bret Vyon) 110, 111, 112,
113, 114, 115, 116
War Games, The 94
War Machines, The 7, 11
Ware, Derek 79, 83, 131, 134
Web Planet, The 23, 27, 28, 78
Weeks, Lesley 54, 55
Wheldon, Huw 37, 66, 109
Wiles, John 4, 6, 8, 9, 21,
23, 24, 28, 35, 38, 43, 51, 73,
75, 76, 77, 78, 80, 81, 83, 90,
110, 112, 115, 121, 122, 127,
129, 130, 132, 133, 136, 138
Wilson, Donald 42, 61, 76, 109, 110, 147
wiped tapes 39, 57, 87, 146
Witch's Familiar, The 47
Woman Who Lived, The 94
Wood, John 78, 79, 80
wooden horse 64, 70, 71, 73,
74, 78, 82, 83
Wright, Barbara 8, 21, 22,
24, 28, 36, 61

Z

Z Cars 20, 78, 110, 111,
117, 126, 143
Zephon 51, 97, 98, 114,
119, 129
Zeus 64, 68, 71, 78, 82



BBC

DOCTOR WHO

THE COMPLETE HISTORY

STORIES 18-21

GALAXY 4

The Doctor, Vicki and Steven arrive on an eerie planet where they meet the beautiful Drahvins and the hideous Rills. With the planet's disintegration imminent, escape is imperative...

MISSION TO THE UNKNOWN

On Kembel, the Daleks plot to take over the galaxy. Can agent Marc Cory get a message to Earth before it's too late?

THE MYTH MAKERS

Landing near the city of Troy, the Doctor is mistaken for the god Zeus while Steven and Vicki are taken into the city. The Doctor has a plan, but needs one thing: a wooden horse...

THE DALEKS' MASTER PLAN

The Daleks plan to conquer the universe with the aid of Mavic Chen. Stealing the vital taranium core, the Doctor and Steven become fugitives, but the Daleks are never far away.

